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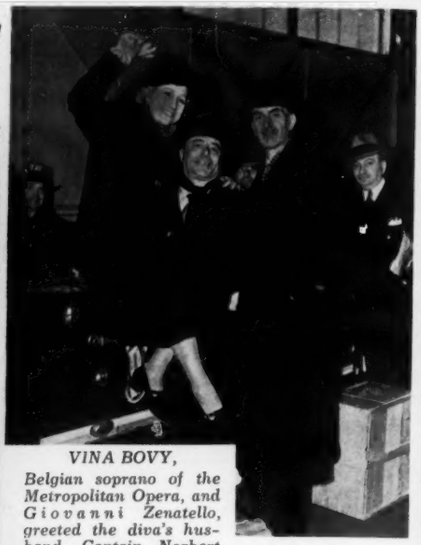
LAWRENCE TIBBETT

As Iago in the Metropolitan Opera Production
of Otello on December 22

ELISABETH RETHBERG,
soprano, of the Metropolitan Opera, sang for crippled children at Bellevue Hospital at a holiday party given there by the Visiting Committee of the State Aid Charities. The diva was heard as Eva in Die Meistersinger at the Metropolitan Opera on January 14 for the same charities. (Photo by Michael Caputo.)

(BELOW) GLADYS SWARTHOUT,
Metropolitan Opera mezzo-soprano, and radio and screen star, made a flying visit to New York recently, returning immediately to the coast motion picture studios. (Photo by Lou Melan.)

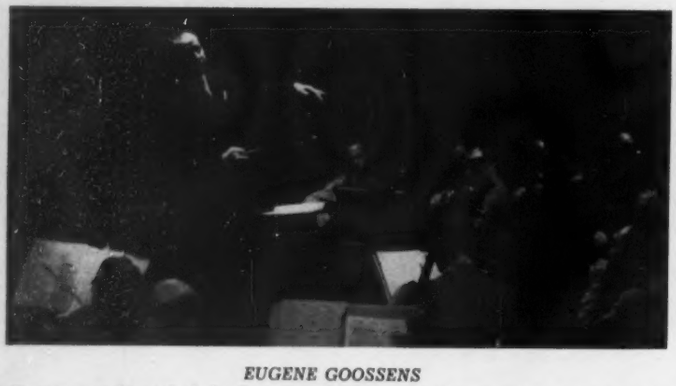


VINA BOVY,
Belgian soprano of the Metropolitan Opera, and Giovanni Zenatello, greeted the diva's husband, Captain Norbert Fischer, on the latter's arrival recently in New York. (Photo by Cosmo-Sileo Company.)

(BELOW)—MRS. VINCENT HILLES OBER
president of the National Federation of Music Clubs, accepts from Tony Wons, four violins, which he made. These are to be awarded to the boy and girl violinists under sixteen years of age chosen in a series of auditions sponsored by the federation.

LEONA FLOOD,
violinist, on the occasion of her initiation as an honorary member of Sigma Alpha Iota, national music fraternity, at Oklahoma City University.

THE CURTIS STRING QUARTET
returned last month from a two-months' tour abroad, during which they fulfilled twenty-three radio and concert engagements, appearing in England, Scotland, France, Belgium, Holland, Sweden, Denmark, Czecho-Slovakia, Switzerland and Italy. The Messrs. Orlando Cole, Max Aronoff, Jascha Brodsky and Charles Jaffe (left to right), return to give thirty concerts in Europe in 1939.



EUGENE GOOSSENS
directing a rehearsal of the Cincinnati Symphony Orchestra, which recently presented the intermezzo from his opera, Don Juan de Mañara.

(RIGHT) MARJORIE LAWRENCE, Metropolitan Opera soprano, joins the Singing Boys of America at their Christmas Party. (Musical Courier Staff Photo.)

(See Inside Back Cover for Additional News Pictures)

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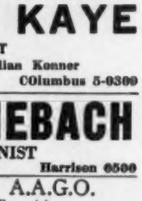

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New York, N. Y.
January 15, 1938

Toscanini Opens His Series With New NBC Orchestra

Conducts Concerts for Studio Audiences of 1,500, While Millions Listen on Radios

By LEONARD LIEBLING

Christmas Night ushered in the course of ten radio concerts which Arturo Toscanini is conducting with the specially formed orchestra sponsored by the National Broadcasting Company.

The truly brilliant opening scene in the large hall of the RCA Building (Rockefeller Center) has been much publicized and requires no further description at this late date.

For the 1,500 or so invited guests, and the millions of listeners over the air, Toscanini offered Vivaldi's Concerto Grosso (No. 3) in D minor; and two symphonies, Mozart's in G minor and Brahms' in C minor.

The distinguished leader, with interpretative power, verve, and baton command in their customary high estate, gave vivid readings, structured, nuanced, emotionalized and dramatized with elevated sense of style. In full *rapport* with their exacting guide, the players were on their musical toes, so to speak, and contributed their best in tone and execution. Toscanini must have been happy to operate with an orchestra already built into imposing ensemble by such experienced directors as Monteux and Rodzinski.

QUALITY OF TONE

Refined string quality came to hearing in the Vivaldi number, and shone again in the symphonies. The other sections of the body are not as satisfactory as the strings, and were guilty of some mishaps. This reviewer divided his hearing between the concert room and a small adjoining chamber provided with a radio, and he thought that the orchestra sounded better in the latter. That of course is to be expected in view of the NBC purposes, the placing of the instruments and the microphone and control technic all being designed to make for the utmost efficiency on the air.

Even with Toscanini's superb musical mastery, he sometimes arouses discussion among experts, in regard to certain phases of his readings, as in the Italianate phrasing of the opening of the Mozart symphony, and deviations from the usual tempi in the Brahms score. Likewise there was a hurried impulse in the slow movement of Schubert's C major symphony, performed at the second concert, on January 1, and that work reflected just a bit of rigidity in the *scherzo*. On the other hand, the *finale* was magnificently broad, and overwhelmed one with a climax as eloquent as it was exciting.

At that second concert too, came a poignantly moving performance of Strauss' Death and Transfiguration, and an ingratiatingly conceived and played version of two movements (*lento* and *vivace*) from Beethoven's quartet, opus 135, amplified for full string orchestra.

Slight critical cavillings must be looked upon as purely academic in the case of Toscanini, for he stirs and impresses even the reviewers so profoundly, that having made their dutiful reservations, they give themselves up unashamedly to the keenest kind of enjoyment.

It is supererogatory to conclude with the report that the audience in the hall gave an ovation to Toscanini, with prolonged cheers and veritable thunders of applause.

Typical Yuletide Offerings For London Holiday Period

Messiah Led by Beecham—Glazounoff's Step-Daughter Plays His Piano Concerto—Premiere of Dyson's Symphony

By MARION WILSON BALLIN

LONDON.—Christmastide brought the Philharmonic Choir at Queens Hall in Byrd's Great Service; the Royal Choral Society in a carol program at Albert Hall; the Westminster Special Choir in modern anthems at the Abbey; and the Oriana Madrigal Society in its annual Christmas appearance at Aeolian Hall.

At the latest Covent Garden Sunday concert Sir Thomas Beecham abandoned the orthodox type of program and did Messiah—conducted as a soberer pace than a few years ago—and filled his capacity audience with joy. The previous Sunday concert also aroused more interest than usual, large numbers being turned away, perhaps because of the soloist, Glazounoff's step-daughter, who played her father's one-movement piano concerto in B major (op. 100). It is a mature work and pleasing to the ear; both the pianist and the music were well received.

NEW ENGLISH SYMPHONY

A "first time anywhere" performance, at the concert of the London Symphony Orchestra, was a symphony by Dr. George Dyson, the new head of the Royal College of Music, whose best known music has been written for the Three Choirs Festivals. This opus is well made and shows the composer's command of modern orchestral resources, but he has forced discretion to smother whatever passion may have originally reared its head, and the spirit of peace and contentment is all-pervasive. The composer, who conducted, was warmly applauded. At the same concert Solomon gave an impressive performance of Brahms' D minor piano concerto with Leonard Walker conducting.

RADIO AND OTHER TONES

Although broadcast concerts do not come strictly within the province of this letter, the recent Schütz-Stravinsky program, conducted by Ernest Ansermet, must be included for its all-round excellence. Ansermet's intimate understanding of the music and his ability to get what he wants from an orchestra usually make his performances memorable, and this was no exception. For this program he chose Schütz's Christmas Oratorio and Stravinsky's Symphonie des Psaumes.

In the chamber music field, interest has centered on the first concert of the Ernest Bloch Society. Bloch's music is too well known in America to need comment here, but praise is due Max Rostal (violinist), Nikolai Graudan (cellist), Franz Osborn and Hansi Freudberg (pianists) and the Griller Quartet for beautiful performances of the sonata for violin and piano, the six pieces for cello and piano (Voice in the Wilderness) and the string quartet.

(*Continued on page 44*)

Golden Jubilee Celebrated by Amsterdam Concertgebouw

Kreisler in Beethoven Concerto — Mengelberg and His Soloists — Seidel and Bampton Well Received

By MAX TAK

AMSTERDAM.—Fritz Kreisler opened the great event of musical Holland's present season—the celebration of the fiftieth anniversary of the Concertgebouw. He played the Beethoven concerto with endless ovations as reward. Mengelberg gave a bright and colorful introduction to the evening by leading a Festival March, written especially for the occasion by Dr. Johan Wagenaar, Nestor of Dutch composers.

The direction of the Concertgebouw is doing everything possible to make the season remarkable and interesting. A proof of its success is that all the Mengelberg concerts are more than packed. Concerts by or with foreign artists have also contributed to the season's success.

It was a gala night, for example, when Stravinsky came to introduce and conduct his Jeu de Cartes, the spirited ballet which he composed for New York. We also had a fine concert with Carl Flesch, in a violin concerto by Mozart, while Jacques Thibaud, one of Holland's favorites, was applauded in Lalo's Spanish Symphony. Robert Casadesus had enormous success in the Mozart Coronation Concerto. Adolf Busch also won plaudits in the Brahms. The appearance of Pablo Casals, playing the Haydn concerto, was unlucky, and we have heard the master of the cello in much better form, though this did not prevent him from winning an enthusiastic success on this occasion.

Guila Bustabo gave Respighi's Con-

(*Continued on page 44*)

Salzburg Festival Plans Announced

Toscanini, Walter, Rodzinski and Knappertsbusch Among Conductors—Festival Theatre Enlarged to Double Former Size

Of the ten operatic performances at the Salzburg Festival by the Vienna State Opera, Arturo Toscanini will conduct five according to final plans just announced. The Festspielhaus has been enlarged to twice its previous size for the annual program which opens on July 23 and continues through August 31.

Maestro Toscanini conducts The Magic Flute, which opens the festival; Falstaff, Fidelio, Die Meistersinger and Tannhäuser. Bruno Walter conducts Così fan Tutte, Don Giovanni, Marriage of Figaro and Orpheus and Eurydice. Hans Knappertsbusch directs Rosenkavalier. Among the singers will be Lotte Lehmann, Jarmila Novotna, Ezio Pinza, Elisabeth Rethberg, Kerstin Thorborg and Alfred Jerger.

Beethoven's Missa Solemnis and a Debussy concert are also on the Toscanini list. Bruno Walter plans a Beethoven-Schubert concert and a Mozart program. Knappertsbusch will give a Beethoven-Brahms concert and the Bonn composer's ninth symphony. A program of contemporary music is to be directed by Artur Rodzinski.

On August 9, Mme. Lehmann presents a program while Dr. Paumgartner conducts a Mozart list on August 6.

German Musical Abundance

BERLIN.—According to statistics made public, there were in Germany, on October 1, 1937, 156 State or Municipal theatres, fifty-seven private theatres, seventeen traveling troupes constituted for the presentation of this or that work, thirteen peasant theatres, ninety-seven traveling theatres performing in small localities, twenty-nine low-German theatres, and over one hundred open-air theatres exploited during the summer. There were also 8,000 orchestras of popular music employing over 100,000 instrumentalists, 4,000 choral societies, 1,500 plectrum orchestras, 100 harmonica orchestras, and numberless student ensembles.

P. R.

Bloch Opera for Naples

NAPLES.—Macbeth, opera by Ernest Bloch, is to be performed in the Teatro San Carlo of Naples, on March 1, 1938. The work (on a text by Edmond Fleg, closely following Shakespeare, and translated by Mary Tibaldi Chiesa) was first given in Paris at the Opéra-Comique in 1910 and 1911. Antonio Guarnieri will conduct the Neapolitan presentations.

R. P.

Tansman a Benedict

PARIS.—Alexandre Tansman, Polish composer, and Colette Cras, French pianist (daughter of the late Jean Cras, French composer) were married here recently.

I. S.

Sibelius Score Lost En Route To Boston Symphony Orchestra

But Radio-Photography Enables German Publishers to Duplicate It for Performance by Finnish Chorus and Koussevitzky Ensemble —Rachmaninoff and Garbousova in Solo Appearances

BOSTON.—The number of concerts hereabouts has diminished, as it has regularly done around holiday-time, but there has been no diminution in quality. Particularly memorable were the appearances of the Helsinki (Finland) University Chorus with the Boston Symphony Orchestra under Serge Koussevitzky on December 31 and January 1. Here was revealed a remarkable aggregation of about fifty men's voices, wondrously expressive in music of their fellow-countryman, Sibelius, and possessing, as Dr. Koussevitzky put it so well, "elemental force."

The almost explosive effect of their singing was enhanced by the music with which they were engaged—The Captive Queen and The Origin of Fire, by Sibelius. The latter composition was associated with a train of incidents that "landed" all parties concerned on the first pages of newspapers here and abroad, and kept them there for several days. The original cause was the unexplained loss of the score and some of the parts in transit. Radio-photography enabled the German publishers to transmit the missing parts in time for the performance, though, as it was, Dr. Koussevitzky was compelled to conduct from a piano score owned by the chorus's conductor, Martti Turunen. The other numbers of an enjoyable program were Pohjola's Daughter by Sibelius and the third symphony of Brahms.

RACHMANINOFF AND GARBOUSOVA SOLOISTS

A week earlier, at the Boston Orchestra's concerts of December 24 and 25, Rachmaninoff had elicited stormy demonstrations from Bostonian audiences by his playing of his own rhapsody on a theme of Paganini for the first time in Boston. The orchestra, which kept him pace in brilliance under Dr. Koussevitzky, also played C. P. E. Bach's concerto in D major for strings, arranged by Maximilian Steinberg, and Tschaikowsky's fifth symphony.

Raya Garbousova, the engaging Russian cellist, was a delightful soloist with the Boston orchestra at the December 27 and 28 concerts, when she played both the Boccherini concerto in B flat major and the Tschaikowsky Rococo Variations. The other numbers on the program were Starokadomsky's concerto for orchestra and Tschaikowsky's Romeo and Juliet.

CHAMBER ENSEMBLE SCORES

Bernard Zighera and his Boston Chamber Orchestra, who had made a successful beginning in three concerts last season, continued the good work in a most entertaining program in Jordan Hall on December 30, when a good-sized audience applauded performances of The Birds by Respighi, Bach's Brandenburg Concerto in D major, Mozart's piano concerto in A major and Schubert's variations in A flat major, arranged by Eric Simon. The eminent Harold Bauer was soloist in both concertos, while Gaston Elcus, violinist, and James Pappoutsakis, flutist—both from the ensemble itself—played the other solo parts in an excellent performance of the Brandenburg. Mr. Zighera, a musician of taste and understanding, indicated development in his authority as conductor, and the orchestra proved to be so much more cohesive a group.

MARIAN ANDERSON SINGS

Marian Anderson thrilled a large audience in Symphony Hall on January 1 by the quality of her singing and interpretative art in a program consisting of numbers by Sibelius, Schubert, Wolf, Handel and other composers. Kosti Vehanen was an excellent accompanist.

HANDEL AND HAYDN MESSIAH

The Handel and Haydn Society, directed by Thompson Stone, gave two performances of Handel's Messiah, now associated through a course of many years with Christmas-time in Boston. The soloists in a performance in which members of the Boston Symphony Orchestra took part comprised Rose Dirmann, soprano, Elsa Haines, contralto, Edward Austen Kane, tenor, Gean Greenwell, baritone, and Walter Kidder, bass.

FLUTE PLAYERS' CLUB

The Boston Flute Players' Club, which under the direction of Georges Laurent has for a decade and a half supplied Boston with admirable concerts of rarely heard chamber music, began the season in the Hotel Vendome on December 19, when the guest artists were the Ortambert Quartet of Paris. The program consisted of string quartets by Beethoven and Debussy and two pieces for wind quintet by Joseph Jongen. The wind players, of the Boston Symphony Orchestra, were Mr. Laurent, Fernand Gillet, Victor Polatschek, Raymond Allard and Willem Valkenier.

WPA CONCERTS

Six concerts devoted to programs of as many national schools were completed by the State (WPA) Symphony Orchestra under Alexander Thiede in Sanders Theater, Cambridge, on December 26 and January 2, when the lists were made up respectively of Russian and American music. At the last concert the soloist in George Gershwin's Rhapsody in Blue was Leonard Bernstein. M. S.

Dame Harriet Cohen

LONDON.—Harriet Cohen, English pianist, on New Year's Day received the Order of Dame Commander of the British Empire from King George VI.

IN THE LAND OF THE TZIGANES

DOROTHY ORTON,

American soprano, appearing as soloist with the Budapest Orchestra during her recent European tour under the direction of Albert Morini. She also made appearances in Rome, Florence, and Avellino, Italy, Kecskemet, Munich and Paris.

Metropolitan Matinee Wagner Cycle Opens February 3

The annual afternoon Wagner Cycle opens at the Metropolitan Opera House on February 3, when Maurice De Abravanel conducts Tannhäuser. Artur Bodanzky on February 9 directs Das Rheingold; 17, Die Walküre; 24, Siegfried; and March 1, Die Götterdämmerung. Mr. Bodanzky concludes the cycle on March 9 with Die Meistersinger. The Ring Series is to be given without cuts. The casts will be selected from forty-six singers listed by General Manager Edward Johnson.

Rubinstein-Erskine Opera to Have Premiere at Juilliard

The Sleeping Beauty, opera by Beryl Rubinstein and John Erskine, has its world premiere on January 19 at the Juilliard School of Music, New York. Albert Stoessel conducts the premiere and also the performances on January 20, 21 and 22. The following week the Cleveland Symphony Orchestra presents two performances of it with the original New York cast.

Toscanini to Lead Benefit Concert with NBC Orchestra

Arturo Toscanini brings the NBC Orchestra to Carnegie Hall on February 6 in a concert for the Italian Welfare League, Inc. Two Beethoven works make up the program. In the ninth symphony the choral passages will be sung by the Schola Cantorum. The first symphony begins the concert.

Edwina Eustis Wins Sealtest Grand Prize

Edwina Eustis, artist of Enrico Rosati, was the winner of the three radio series of the Sealtest Contest and awarded the grand prize on January 9. Miss Eustis has been with Maestro Rosati for two and a half years.

San Francisco Begins Orchestral Series

Monteux Presents Brilliant Programs with Outstanding Soloists—Ballet and Recital Events Also Attract

SAN FRANCISCO.—Following a local tradition of some years' standing, professional musical activity gave up the ghost in this town about ten days before Christmas and will not be resumed until several days after New Year's. The most important events of early December were the opening of the San Francisco Symphony Orchestra's twenty-sixth season, a series of performances by the Jooss Ballet, and recitals by distinguished artists of various sorts and persuasions.

ORCHESTRAL EVENTS

The orchestra began its third year under the baton of Pierre Monteux with thrilling and stirring interpretations of the first symphony of Brahms and the second suite from Ravel's Daphnis and Chloe. The second concert, however, topped the first with electrifying performances of the Beethoven fourth and Debussy's La Mer. Ruth Slenczynski gave a brilliant account of the Saint-Saëns G minor piano concerto as soloist on the second program. A popular concert brought out an enormous audience to hear the unfailingly expert Tito Schipa in a series of operatic arias, contrasted with Tschaikowsky's sixth symphony and works of Wagner and Humperdinck.

BALLET NOVELTY OFFERED BY JOOSS ENSEMBLE

The Jooss company introduced a delightful fairy-tale novelty, The Seven Heroes, and repeated choreographic masterpieces seen here on previous visits—The Green Table, The Mirror, The Big City, A Ball in Old Vienna, and others.

RECITALS

Sylvia Lent and Gunnar Johansen won praise for a program of violin sonatas by Mozart, Brahms, Debussy and Bloch. Rudolf Serkin and Walter Gieseking exhibited on successive evenings the polished perfection and scholarly depth of their pianistic skill. Flossita Badger, a soprano gifted with fine sensibility and a flair for the unusual in the song repertoire, gave a successful recital. The San Francisco String Quartet continued its season with brilliantly effective presentations of quartets by Schubert, Schumann and Hindemith. A. F.

San Carlo Opera Company Signs Agreement with AGMA

Members of the San Carlo Opera Company, now on tour in the United States, are receiving salaries fixed in a contract recently signed between Fortune Gallo, managing director, and the American Guild of Musical Artists, Inc.

Under the agreement, Mr. Gallo recognizes the AGMA as the sole bargaining agent between himself and solo singers, solo and ballet dancers, stage directors and stage managers for performances in the United States and Canada. All artists must be members of the AGMA, except that local artists may be engaged for one performance. It is also provided that all disputes be settled by the American Arbitration Association.

The agreement, according to the AGMA, of which Lawrence Tibbett is president and Jascha Heifetz and Richard Bonelli vice-presidents, completes the organization of the popular-priced opera field.

Metropolitan Triumphs With Elektra in Renewed Hearing

Prolonged Cheers Reward Rose Pauly's Debut in Title Role—Splendid Cast and Orchestral Opulence—Gianni Schicchi Shares Bill

By LEONARD LIEBLING

After an absence of some years, Richard Strauss' Elektra returned to the Metropolitan Opera on Friday evening, January 7, interpreted by several singers who had not previously appeared there in that masterpiece.

Outstanding, as is proper, was the Elektra, in the person of Rose Pauly, Hungarian soprano, making her local debut in opera, although she had scored sensationally in the Strauss music a season ago, when it was given in concert form at Carnegie Hall.

ROSE PAULY
as she appeared in the title role of Elektra at the Metropolitan Opera Company's restoration on January 7. (Photo by Musical Courier Staff Photographer.)

Let it be said at once that in her latest projection, Mme. Pauly more than repeated the triumph of the former occasion, and held her listeners spellbound with singing and acting of such emotional fervor and such high artistic intelligence that she reaped an ovation which vented itself in a roar of cheers when the curtain fell, and continued for a full quarter of an hour afterward.

During its one act, the work makes exhausting demands on the heroine—there is no busier soprano role—but Mme. Pauly met them with undiminished intensity and power from the first moment to the last. Her entrance as the grisly, ragged and maniacal Elektra, proclaiming her vengeful obsession, was as horribly fascinating as the finale, when in a frenzy of insane triumph she actually dances herself to death. So much of herself did the artist give in action and tone that she staggered when she took her curtain calls, and several times had to be helped to the wings by conductor Artur Bodanzky who had joined the singers to share in their bows.

A Great Performance

New York never has had an Elektra as convincing as the visitor from Hungary, nor one who sang the part with such enthralling ardor. Her voice is not a perfect instrument, but she minimizes its deficiencies by the sheer eloquence and passion of her delivery, gripping the listener so forcefully that uneven registers and occasional shrilling are all but forgotten. In the few calmer moments allotted to Elektra, Mme. Pauly surprised with some passages of touching vocal beauty and expressiveness. Altogether she is a tremendous asset for the Metropolitan in this Strauss opera. Now one looks forward eagerly to her appearances in other roles. Will they match her Elektra?

Another remarkable impersonation was that of Kirsten Thorborg as the neurasthenic, evil Klytemnestra. With her flaming red robe, haggard facial make-up, and tottering gait, Mme. Thorborg made an unforgettable picture emphasized through characterization as vivid as the Metropolitan ever has witnessed. In the terrific scene with Elektra, Mme. Thorborg fully equalled the irresistible Pauly, and the two women almost had us out of our seats with the fire and fury of their enactment and singing.

Irene Jessner, a lovely-looking Chrysothemis, surprised with her contribution, for nothing that she had done before at the Metropolitan presaged the confident art and authority that came to light in Elektra. Her conception of the romantic, clinging sister, terrified at the horrors about her, consistently maintained appropriate atmosphere. A clear, warm-timbred voice and singing deeply felt completed a totally successful presentation.

Friedrich Schorr found the music of Orestes well within his range, and invested it with authentic meaning and majesty. Paul Althouse, as Aegisthus, gave further proof of his always purposeful tenor vocalism and informed histrionism. He lifted his brief episode to telling importance. Norman Cordon, too, had only short opportunity in the role of Orestes' foster-father, but sang and dictioned it admirably. Lesser parts were taken by Anna Kaskas, Irra Petina, Karl Laufkoetter, Arnold Gabor, Dorothee Manski, Doris Doe, Helen Olheim, Lucielle Browning, Thelma Votipka and Susanne Fisher.

Artur Bodanzky and his orchestra covered themselves with glory. Nothing in the score seemed to escape the conductor, and its graphic sonorities, beauty, and keen descriptiveness had memorable

(*Continued on page 20*)

ELEKTRA CROUCHES
at the feet of Klytemnestra (Kerstin Thorborg) as Chrysothemis (Irene Jessner) listens, in the second scene of the Metropolitan Opera Company's restoration of Strauss' music drama. (Musical Courier Staff Photo.)

ELEKTRA TELLS HER SERVING WOMEN
of her desire for revenge. (Musical Courier Staff Photo.)

THE BED CHAMBER OF THE LATE BUOSO DONATI,
setting for Puccini's Gianni Schicchi, which was given in English on the same Metropolitan Opera bill which saw the restoration of Strauss' Elektra. (Musical Courier Staff Photo.)

(At Right)
THE SERVING WOMEN GAZE IN AWE
as Elektra (Mme. Pauly) falls after her hysterical dance ending in her death. (Musical Courier Staff Photo.)

Colon Opera at Buenos Aires In Aftermath of Mixed Music

New Argentinian Ballet Is Approved—Alberto Williams' Seventy-fifth Birthday Marked—Native Singers in Opera Casts

BUENOS AIRES.—The Colon's Spring season (ballets, opera and concerts), which closed recently, included a varied and interesting series of performances. The reappearance of the leading *danseuse* Maria Ruanova, after a successful season in Europe, was a triumph for the intelligent artist who performed the leading part in Stravinsky's Fire Bird, the other roles being done by Michel Brovsky (Prince Ivan), Lydia Galleani (Princess), F. Gago. Mlle. Ruanova shone also in a dance suite with music by Tschaikowsky. The program was completed with Respighi's beautiful Gli Uccelli (lovely choreography by Margarethe Wallmann), special success resulting for Lida Martinolli, Lydia Galleani, and Arturo Pikieris.

AN ARGENTINIAN NOVELTY

Another outstanding program included the premiere of the Argentine ballet Amancay, with music by the young composer H. Iglesias Villoud. A cordial reception from the audience was tribute to the composer and the musical value of his work, Mlle. Leticia de la Vega (principal role) and other members of the company helped to give effect to the premiere, which exhibited beautiful new atmospheric decorations by Hector Basaldúa.

Stravinsky's Petrouchka had colorful dancing by Mlles. de la Vega, Zirmaya, Castillo Ruanova and Messrs. Michel Borvsky, Arturo Pikieris. We also enjoyed La Boite à Joujoux by Andre Hellé (music by Debussy), brilliantly presented, especially by Lida Martinolli and Borovsky. All these performances were under the expert baton of Juan Jose Castro, and his orchestra shone with tonal brilliancy and rhythmic verve.

OLD MAESTRO HONORED

The Colon dedicated a concert as homage to Alberto Williams, celebrating his seventy-fifth birthday in the best of spirits. The program included his fifth, sixth and seventh symphonies. There were hearty ovations for the composer, who was present, and for Jose Gil, who led the works brilliantly.

A brief series of operas was offered with nearly all-Argentine casts. Pagliacci had lively performance with Isabel Marengo displaying her pure voice as Nedda, Pedro Mirassou a dramatic Canio, Carlos Ramirez an efficient Silvio, and Marcelo Urizar as an impressive Tonio.

Trovatore was alternately done by Mirassou and Pedro Lafuente in the leading tenor role, Sara Menkes the Leonora, Sara Cesar (Azucena), Marcelo Urizar (Conte di Luna) and Horacio Gonzalez Alisedo as Ferrando.

The Argentine work Siripo (premiered in the winter season with success) had renewed hearing, with plaudits for the composer, Felipe Boero, and the singers, Marengo, Cesar, Mirassou and Urizar. The able conductors were Aldo Bonifanti and Bruno Mari. JORGE M. WHITE.

Three Conductors at Cincinnati Helm

Goossens Gives Works by Eichheim and Himself—Gieseking Feted Soloist—Frieder Weissman and Enesco Appear as Guests—Rose Bampton Assists Orchestra

CINCINNATI, O.—A gala spirit pervaded the Cincinnati Symphony Orchestra's concerts at the opening of the holiday season and those ending the period devoted to the usual singing of Messiah and Christmas carols. The first offered a triple attraction in the premiere of Eugene Goossens' charming intermezzo from his recent opera, Don Juan de Mañara; Henry Eichheim's symphonic picture, Java, for which the composer-conductor brought along several fascinating Javanese percussion instruments; and that king of the piano, Walter Gieseking, who excited every one with his playing of the Mozart concerto (No. 21) and the Burlesque by Richard Strauss. Applause thundered through Music Hall and encores were demanded and won.

ENESCO AND WEISSMAN CONDUCT

With Mr. Goossens taking a "busman's holiday" by conducting five concerts in Pittsburgh, we again had a double bill as compensation. Frieder Weissman was guest conductor for his first North American concert and Georges Enesco appeared in triple role, including that of violin soloist in Mozart's concerto (No. 7), in which his exquisite tone, liquid trills and perfect artistry gave much pleasure. After the intermission Enesco conducted his own beautiful symphony in E flat (Op. 13), heard here for the first time and winning an ovation from audience and orchestra alike. Mr. Weissman presented two novelties by Martucci, which found favor for their poetic quality and which he brought out effectively.

BAMPTON IS SOLOIST

At a concert last month Rose Bampton found instant favor as a soprano and displayed excellent tone quality in the upper register. She sang an aria from Korngold's Die tote Stadt with much feeling, to a superb accompaniment by the orchestra conducted by Eugene Goossens, whose own arrangement for orchestra of Wagner's Chorus of the Gibichungs met with high favor and was played with stunning effect.

Bertha Baur greeted many of those present twenty-five years ago when her aunt, Clara Baur, founder of the Conservatory of Music, inaugurated the Annual Feast of Christmas Carols, then directed by the late Pier Adolfo Tirindelli, and now under the direction of Dr. John A. Hoffmann, director of the school.

Before leaving for Hollywood, where he has several important engagements, Edward Molitore sang Be Thou Faithful Unto Death at the memorial service for Dan Beddoe. Dr. Martin Dumler's Christmas Prelude was played under the direction of Walter Heermann. The Cincinnati Trio played to an enthusiastic audience, a program of rarely heard music for flute, cello and piano, at the home of Mr. and Mrs. Robert Taft. Ossy Renardy, young violinist, with Leo Taubman at the piano, gave evidence of fluent technic and nice phrasing in a recent recital. Members and guests of the Clifton Music Club enthusiastically received Ida Krehm, winner of three national prizes in piano.

The third season of the Contemporary Concert Series, founded by John W. Haussermann, Jr., devoted entirely to presenting chamber music by today's composers, offered works by Adolfo Salazar, Jean Françaix and Darius Milhaud, well played by the Cincinnati String Quartet. M. D.

KEYBOARDIST

RUTH LUTY,

pianist, gives a New York recital at Town Hall on January 18. Miss Luty, a native of St. Louis, Mo., pursued her entire musical studies in America. For the last four years she has been an artist-pupil of Alberto Jonas, Spanish piano virtuoso and pedagogue. (Photo by Rembrandt Studios.)

Hanson Heads Association of Schools

Dr. Howard Hanson, director of the Eastman School of Music, Rochester, N. Y., was reelected president at the annual meeting of the National Association of Schools of Music in Pittsburgh, Pa., on December 27 and 28. Vice-presidents are Dean Harold L. Butler, Syracuse University, Dean John A. Hoffmann, Cincinnati Conservatory, Dean Harold Richey, Converse College, Spartanburg, S. C., and Mrs. Florence Lamont Hinman, Lamont School of Music, Denver. Dean Albert Riemenschneider of Baldwin-Wallace Conservatory, Berea, O., is treasurer and Burnet C. Tuthill, Memphis College of Music, secretary.

A. H. Larson, registrar of the Eastman School of Music, reported on certification requirements and Dean Scott of the University of Minnesota, Dean Stiven, University of Illinois, Dean Moore, University of Michigan, Dean Harold L. Butler, Syracuse, Dean Russell, Missouri State College for Women, and Mr. Stewart, St. Louis Institute, spoke. Dean Horace G. Clapp, University of Iowa, reported on graduate study proposals and Dean Wallace Goodrich, New England Conservatory, Edgar Brazleton, Chicago Conservatory, and Dean Kratt, Miami University, discussed them.

Carlton Bullis, Baldwin-Wallace College, Irving McHose and Dr. William S. Larson, of the Eastman School, Rossetter Cole, Cosmopolitan School, Chicago, Allen Spencer, American Conservatory, Mildred Eakes, Cincinnati Conservatory, and Gustav Dunkelberger, Chicago Musical College, discussed oral training.

On recommendation of Dean Moore of Michigan and Dean Riemenschneider a research committee was named. Dean Charles Vardell, Salem College, and Deans Stiven, Illinois, Clapp, Iowa, Quarles, Missouri, and Goodrich, New England Conservatory, condemned separating the study of counterpoint from actual polyphony.

Dean Karl Eschman (Denison University), McKeogh (Michigan), Gleason (Rochester), Sykes (Denver), and Clapp (Iowa) discussed history of music in the curriculum.

Kansas City Orchestra Fare Richly Varied

Novelty by Réti Has First American Hearing Under Krueger's Baton—Tibbett and Chiapusso Soloists—Heifetz, Melchior and Slenczynski in Recitals

KANSAS CITY, MO.—The Philharmonic orchestra's most artistic performances (in five seasons under Karl Krueger's admirable conductorship) came with the final 1937 concerts—December 2-3 and December 16-17. The fervent applause of capacity audiences on both occasions was unmistakable. Beethoven's eighth symphony on the fourth pair and the symphony (No. 2) in D major of Sibelius on the fifth pair were given masterly recreations. As if inspired, Mr. Krueger revealed greater virility in these scores and achieved stunning effects through his varied palette. The Isle of the Dead (Rachmaninoff) on the former and second suite from Daphnis and Chloé (Ravel) on the latter were exquisitely realized.

At the fourth pair, Lawrence Tibbett's invariable artistry met with ovational applause in arias from Hérodiade (Massenet), La Traviata (Verdi), The Barber of Seville (Rossini) and Wotan's Farewell from Die Walküre (Wagner). The lovely Bach-Weiner fugue in C major opened these concerts.

RÉTI WORK PREMIERED

Réti's Little Overture and Dance from David and Goliath, premiered in America on the fifth pair, seemed well orchestrated for the material involved and the ancient mode and proved a suitable novelty for the program. Jan Chiapusso, of Kansas University, guest soloist, distinguished himself by an unobtrusive account of Strauss' ungrateful Burlesque in D minor (first performance here), the orchestra abetting his efforts immeasurably.

On December 19 at the Municipal Auditorium Mr. Krueger conducted a popular priced Christmas program for the orchestra's fund. Mabelle Glenn, director, and the Memorial Choir of Grace and Holy Trinity Cathedral assisted with Yuletide carols. A sum of $1260 was realized and 6000 attended.

RECITALS BY HEIFETZ AND MELCHIOR

Recitals of outstanding merit were those by Lauritz Melchior at Ararat Temple, December 7, and Jascha Heifetz at Kansas University, December 8. In his initial concert the operatic and Lieder interpreter made a huge success in Grieg, Wolf, Strauss, Schubert and Brahms works, Wagner arias and English songs. The peerless violinist thrilled a large audience at Lawrence, Kans., in the sonata (No. 7) in C minor by Beethoven, concerto in D minor by Wieniawski, his own arrangements of a Bach Sarabande, Gavotte and Musette and Dinicu's Hora Staccato as well as music by Mozart-Kreisler, Saint-Saëns and Debussy-Hartmann.

Ruth Slenczynski, phenomenal child pianist, performed works by Bach, Beethoven, Schumann, Chopin and Bach-Busoni at the Municipal Music Hall, December 6. The largest number of children ever noted at an evening concert attended.

CHAMBER MUSIC AT UNIVERSITY

The first of five concerts at Kansas City University on December 12, sponsored by the Chamber Music Society of Kansas City, introduced one of the best groups ever assembled here, the Thaviu String Quartet (Samuel Thaviu concertmaster of the Philharmonic Orchestra,

director). Their program held the A major quartet (Op. 18, No. 5) of Beethoven, theme and variations from Death and the Maiden (Schubert), both of which were given polished treatment, and closed with a stunning performance of the Schumann quintet with Wiktor Labunski as guest pianist.

Ravel's quartet in F won applause for the Harding String Quartet in the first of a series of three programs at the Pro-Arte School on December 9. Haydn's sonata in D (arranged by Markwood Holmes of the Quartet) opened the program. Beau Soir (Debussy-Holmes) was an encore. Joseph Harding was concert master of the orchestra for two seasons. C. C. B.

Canadian Performing Right Society Opens Composers' Contest

To encourage the composition of new songs for radio and stage use, the Canadian Performing Right Society is conducting a contest for residents of the Dominion under twenty-two years of age. It closes on April 15. Two compositions are to be submitted by each contestant, one of which must be a song. Sir Ernest MacMillan, conductor of the Toronto Symphony Orchestra; Capt. J. J. Gagnier; Godfrey Hewitt, organist of Christ Church Cathedral, Ottawa; Leo Smith, Toronto Conservatory of Music; Hector Charlesworth, former chairman of the Canadian Radio Broadcasting Commission; and Henry T. Jamieson, president of the sponsoring group, are judges.

Hutchins-Werrenrath Nuptials

Dorothy Werrenrath, daughter of Reinald Werrenrath, operatic and concert baritone, was married on December 22 to Carlton Brown Hutchins, Jr., son of Mr. and Mrs. Carlton Brown Hutchins of Chicago. The ceremony was performed in the Little Church Around the Corner, New York, by the Rev. Dr. Randolph Ray. The couple will reside in Chicago.

CRINOLINE AND ROMANCE

FOWLER AND TAMARA
appear in a dance recital in Bronxville, N. Y., on January 22.

Paris Symphonies and Solos Keep Music Lovers Active

Stell Andersen in Mozart Concerto—Multiplicity of Recitals—Stravinsky Leads New Work—Roumanian Artists Score

PARIS.—The best entertainment of the past two weeks was provided by Lily Djanel, soprano, and Stell Andersen, pianist. Singing at the Opéra, the former gave a spell-binding Salomé, rich in vocal quality and opulent in histrionic and terpsichoric detail. Djanel received an ovation.

So did Stell Andersen, who played Mozart's Coronation Concerto with the Paris Symphony Orchestra, under Nico Van der Linden, from Holland. Miss Andersen exhibited excellent mechanism, style and musicianship. Andriés Roodenburg, Dutch violinist, appeared at the same concert. He did not fare any too well in his interpretation of the Mozart D major concerto. Conductor Van der Linden, for his part, failed to make the orchestra do its best. As a novelty, he gave the tiresome second symphony by Miaskowsky—six long, unconvincing movements. A pretty, cleverly written sinfonietta by Wagenaar, "dean of Dutch composers," offered easy listening.

With the Pasdeloup Orchestra, energetically conducted by de Freitas-Branco, Ruda Firkusny gave a comprehensive and musically authoritative reading of Beethoven's E flat piano concerto. Lise Daniels was heard in Mozart songs; some of them were successful, others did not seem to suit her. Brothers Jean and Pierre Fournier acquitted themselves in good fashion of the difficult task of playing the Brahms double concerto for violin and cello (Lamoureux Orchestra, Bigot conducting).

ROUMANIAN CHORUS SUPERB

One of the most significant concerts heard here in years was that given by the Cantarea Romaniei of Bucharest, under the direction of Marcel Botez. The group, numbering about a hundred singers—men and women—can be compared in tone quality, ensemble, flexibility, responsiveness, and effectiveness, only to a great orchestra. What a New York or Berlin orchestra does in the instrumental domain, the Cantarea Romaniei does in the choral.

Each number of the program—the women singers augmented the picturesqueness of the evening by appearing in national costumes—seemed lovelier and more impressive than its forerunner. The first part of the proceeding consisted of religious music by Franck, Bruckner (Ave Maria—utterly entrancing) and Roumanian composers Dima and Musicesco, the latter's Andante - Allegro - Adagio being one of the finest numbers a chorus could sing. The second part comprised pieces inspired by Roumanian folklore, by such Roumanian writers as Schleti, Dragoi, Vidu, Jora, and Stan Golestan. It would be difficult to decide, but in all probability the palm of success in this group would go to Golestan for his Ancient Style Madrigal. Numbers by Guedron, Tessier, and Rameau followed, and I am sorry the program did not divulge the name of the lady who so sweetly sang Rameau's Rossignols Amoureux.

SINGER EVOKES CHEERS

The final and most exciting part of the seance was eight or ten Roumanian folk-songs, collected and arranged by Teodoresco, Dragoi, Niculesco, Kiriac, and Movila. One wanted to listen to these songs forever, songs so rich in thematic and harmonic beauty, so intoxicating in rhythm, so varied and poetic in sentiment. A real sensation was produced when one of the lady singers—blessed with a marvelous voice, and again one regrets the program held back the name!—stepped forward and, without accompaniment, sang (and encored) two folk-songs (collected by Kiriac) on ancient scales. Dazzling and difficult in technic, they were sung with astonishing ease of execution, charm, and security. To say that the pyrotechnics of the Madame's ditties give the florid warhorses of Bellini, Verdi, *et al*, a strange pallor, is to put it mildly. Having heard that sort of thing from untutored vocalists in the wilds of Roumania, I knew what was coming, but those of the customers who were unprepared, were literally swept away. The tumult and the shouting, however, finally subsided, the program continued, and, after numerous extras, the evening ended as it had begun: with a stirring delivery of the French and the Roumanian national anthems.

CHARIVARI

Georges Enesco, with Henri Lauth at the keyboard, displayed his ripe musicianship in a list of Handel, Bach, Beethoven, Vitali, the exhibition meeting with the hearty approval of a large assembly. Other concerts were by Giorgio Ciompi, violinist; Uninsky, Ordonez, Marika Papaianon, pianists; Aksarova, soprano; Doris Niles, Serge Leslie, dancers; two evenings by the Vienna Boy Singers (not quite up to standard, in comparison with past performances); two excellent sessions at the French Society of Musicology, with learned papers by J. G. Prod'homme, Jane Arger, Pauline des Clavieres, and Georges Favre; and the Chanterie de la Renaissance, conducted by Jacques Chailly.

We have also had the first local hearing (National Radio Orchestra) of Jeu de Cartes by Stravinsky, the composer conducting, the opus charming by its gayety, vivacity, and effervescent lightness.

IRVING SCHWERKÉ

Juilliard Publication Contest Closing February 1

The Juilliard School of Music, New York, has set February 1 as the closing date to accept compositions in its annual competition for the publication of new orchestral works by American composers. Terms of the contest and details of awards, which were announced several weeks ago in the Musical Courier, may be obtained at the school.

Matzenauer's New York Recital

Margaret Matzenauer gives her first recital in New York in several years when she appears, with Frank LaForge at the piano, in Carnegie Hall on February 4.

TWO-COMPOSER LIST

JOSEF LHEVINNE
presents a Chopin-Debussy program today (January 15) in Carnegie Hall, New York.

Intimate Opera Group Here from London

Three Singers Comprise Organization Which Opens New York Run in Old English Works

After successful appearances in England and Canada, the London Intimate Opera Company opened a short engagement at the Little Theatre, New York, on January 4, under the management of Wendell Phillips Dodge.

The company consists of just three performers, Frederick Woodhouse, Geoffrey Dunn and Winifred Radford; a string quartet and piano to serve as orchestra; and some tiny scenic pictures set on blocks before the rear curtain drape. The characters wear colorful period costumes.

While the principals do not shine as vocalists, they have expert knowledge of the style required for the type of music they sing, and deliver it with unusual taste and clear diction. The opening bill had four short musical plays (hardly "operas") consisting of Thomas and Sally, by Dr. Arne (1710-1778), The Brickdust Man by Charles Dibdin (1745-1814), True Blue or The Press Gang by Henry Carey (1685-1743) and Don Quixote by Henry Purcell (1658-1695). To fill out the intermissions for stage-setting, the instrumental group played suites by Purcell and Bach.

Since the productions were adapted and arranged by the male members of the company, it is difficult to judge of their original form and effectiveness. As they now stand, the little pieces are delightful entertainment, artistic, tuneful, and mostly merry. L. L.

Aitken Presenting Cycle of Schubert Piano Sonatas

Webster Aitken, pianist, has returned to the United States after an extensive European tour. His sailing was delayed in order that he might fulfill an engagement at the American Embassy in London. During his American tour he will play all the piano sonatas of Schubert in commemoration of the 110th anniversary of Schubert's death. The series will be given at the New School for Social Research, New York, on January 25, February 1, 8 and 15.

Schumann Violin Concerto Has St. Louis Orchestra Premiere

Menuhin Gives Postponed Ensemble Hearing—Artur Rubinstein Plays Brahms—Bach Cantata Introduces Soloists and Chorus with Ensemble—Rethberg in Recital

ST. LOUIS, MO.—A history-making musical event was the appearance of Yehudi Menuhin at the St. Louis Symphony Orchestra's concerts of December 23 and 26, when the young virtuoso gave the first American performance with orchestral accompaniment, of the much discussed Schumann violin concerto. Two capacity houses resulted from the interest centered about this dual attraction and opinion as to the merits of the Schumann work as somewhat divided. It is by no means a great work—its chief interest being in its melodic content. Too many themes that do not reach logical development and a lack of formal structure mitigate against the work in general.

Following the Schumann, Menuhin gave an excellent performance of the Brahms concerto, which inadvertently tended to heighten the comparison between a well constructed work of monumental proportions, and one that lacked the necessary attributes of a composition of importance. Vladimir Golschmann gave Menuhin the finest possible support in his orchestral accompaniments and for the sole orchestral work, offered the Ballet suite from Cephale et Procris, by Grétry-Mottl.

ARTUR RUBINSTEIN SOLOIST

The orchestra's December concerts were notable also for other unusual features of musical importance. The first pair included the first local appearance of Artur Rubinstein as soloist, playing the Brahms B flat major piano concerto. Undoubtedly one of the technical giants of the day as well as a master of all the essentials of stirring pianism, Rubinstein created something of a furore among the subscribers and was obliged to add three extra solos. The orchestra under Golschmann's direction, in addition to an admirable accompaniment in support of the artist, gave excellent account of itself in Bach's Brandenburg Concerto (No. 4) and Debussy's Rondes des Printemps, both first time performances here, and the Strauss Rosenkavalier waltzes.

BACH CANTATA SUNG

The December 17 and 18 concerts were occupied with the Beethoven ninth symphony, and Bach's cantata, God's Time Is The Best. The splendid symphony chorus of 200 voices gave excellent account of itself and Mr. Golschmann's readings of both scores were impeccable. The guest vocal quartet comprised Winifred Cecil, soprano; Lilian Knowles, contralto; George Rasely, tenor; and Douglas Beattie, bass-baritone. Each of these displayed excellent musicianship and vocal equipment.

ECHANIZ AIDS ENSEMBLE

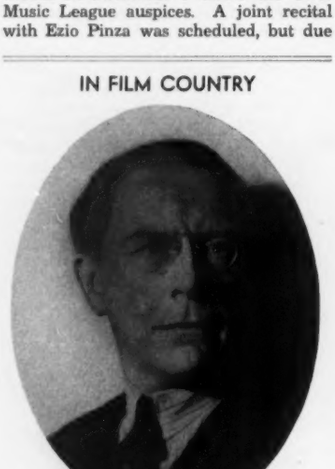
The concerts of December 30 and January 2 introduced the young Spanish pianist, Jose Echaniz who was heard in DeFalla's Nights in the Gardens of Spain and Liszt's A major concerto. Echaniz plays with the exuberant spirit of youth and displays fine technical equipment which was especially noted in the concerto. The DeFalla impressions would have been more successful had the piano been subordinated and treated as a part of the orchestra as the composer intended. The orchestral list included brilliant and perfectly balanced performances of Gluck's overture to Iphigenie en Aulide; Miaskowsky's sinfonietta for string orchestra; and the polka and fugue from Weinberger's Schwanda. The Miaskowsky sinfonietta was given its local introduction and through Mr. Golschmann's superb reading, proved one of the most interesting and worthy of this season's modern offerings.

RETHBERG'S RECITAL

Elisabeth Rethberg appeared in a song recital on December 9 under the Civic Music League auspices. A joint recital with Ezio Pinza was scheduled, but due to Pinza's illness Mme. Rethberg sang the whole program, announcing the substitutions as they became necessary. A number of operatic arias, Lieder and English songs occupied the evening, which gave evident pleasure to a capacity audience.

O. C.

IN FILM COUNTRY



RICHARD HAGEMAN

has returned to the Pacific Coast, where his first assignment is an original screen opera for Grace Moore.

Miles Kastendieck New Critic for Brooklyn Eagle

Miles Kastendieck has been appointed music critic of the Brooklyn Daily Eagle. For the last nine years, Mr. Kastendieck has been critic for the New Haven Journal-Courier. A graduate of Yale, he took his Bachelor of Music degree at the School of Music and the degree of Doctor of Philosophy in the Yale Graduate School. His first book, England's Musical Poet: Thomas Campion, will be published in February.

Pattison in Sonata Recital

Lee Pattison was guest pianist when Samuel Gardner, violinist, concluded the series of Beethoven sonatas for these instruments at the Institute of Musical Art, New York, on January 8.

Mailamm Association Sponsors Two New York Concerts

Two concerts are to be given, on February 19 and March 12, in Town Hall, New York, presenting chamber music and songs by Jewish composers. Isidor Achron, who played his own concerto on December 9 and 10 with the New York Philharmonic-Symphony Society, is chairman for the programs, which are sponsored by Mailamm, the American-Palestine Music Association (Leopold Godowsky, president).

Working toward establishment of a Mailamm-Gabrilowitsch Conservatory in Jerusalem, the organization already has contributed a Gabrilowitsch Grove there and sponsors Salomo Rosowsky's research into biblical cantillation. It is affiliated with the Hebrew University in Jerusalem.

Among the artists for the February concert are Alexander Krein, Salomo Rosowsky, Joseph Achron, Mishel Piastro and Joseph Schuster. Arnold Schönberg is honorary chairman of the central music committee of the association.

Louise Arnoux Directs Christmas Program by Young Singers

The Young Singers of Old French Songs, under the direction of Louise Arnoux, presented a Christmas program at the Professional Children's School, New York, over WQXR and later at Mme. Arnoux' studio. In the group were Evelyn Smith, Cynthia Chapman, Mimi Berry, Jean Armstrong, Charita Bauer, Judith Blake, Doris Markey, Gloria Finley, Betsy Boger, Jean Meincke, Priscilla Likley, Robert Mayors, Buddy Mangan and Patsy Chapman. In December Mme. Arnoux, with Youry Bilstin assisting on the viole de gambe and recorder, and Salvatore de Stefano, harpist, appeared twice in the Rainbow Room at the Dance International, New York, and also for the Brooklyn Institute, Brooklyn, N. Y. The three artists are known as the Music Lore Trio.

LOUISE ARNOUX

Toronto Fare Ranges From Old to Modern

Resident Orchestra in Wagner List Assisted by Paul Althouse and Arthur Anderson—Erna Sack and Alexander Kipnis in Recitals—Carol Concert Given by Candlelight

TORONTO, CANADA.—On December 6, the Tudor Singers, a mixed choral organization of eighteen members under the direction of Healey Willan, gave the first of a series of four concerts at Malloney Galleries, singing in purest style a characteristically choice program of selections ranging from Elizabethans to moderns. Elie Spivak further graced the occasion with classical numbers played on a rare old treble viol.

On the next night at Massey Hall, the Toronto Symphony Orchestra, Sir Ernest MacMillan superbly conducting, offered an elevating program of Wagner excerpts: the prelude, the Good Friday music and the final scene of Parsifal, and the prelude to Act III and the final scene of Die Meistersinger. Assistants were the capable tenor, Paul Althouse; Arthur Anderson, an admirable baritone; Sara Barkin, soprano; as well as the large and plastic Conservatory Choir.

ALTITUDE FLIGHTS

On December 9, Erna Sack at Eaton Auditorium, with Herbert Giesen, an accomplished solo pianist and accompanist, gave an astounding demonstration of her altissimo voice, to which she added—perhaps still more surprisingly—sound musicianship and consummate taste. If fault there was, it lay in the slight monotony of the miracles she so frequently performed.

The Toronto Trio (Murray Adaskin, violin; Cornelius Ysselstyn, cello; Louis Crerar, piano) gave an artistic recital on December 11, at the Heliconian Club, playing a Clementi work as the treasure it was, the Brahms C major (op. 8) with fine feeling, and the Beethoven Archduke Trio impressively.

Alexander Kipnis was presented by the Women's Musical Club on December 13 at Hart House. The superb basso sang several operatic arias, many exquisite Schubert, Strauss and Beethoven Lieder. He concluded with an inimitable Russian folk-group, the voice after the first number warming to velvety richness and depth, the style faultless from the first. Karl Young was his worthy accompanist.

MUSIC OF OLDEN DAYS

The Choir of the Church of St. Simon the Apostle, under the direction of E. S Lewis, organist and choirmaster, presented a novel and charming evening of "Christmas Music in Court and Cathedral" at Eaton Auditorium that night. Each division of the program was effectively staged and dressed for its period, and the singing throughout lived up to the musical erudition that went into the building of the program. William Crookshank, A.R.C.M., was authoritative in organ interludes, chiefly by Bach.

On the following Monday night at Yorkminster Church, D'Alton McLaughlin, organist, presented his now widely and deservedly famed Candlelight Carol Service, the huge building crowded to hear what has become an annual institution. Carols unearthed from all over the world and dating centuries back were sung, sometimes by soloists, once by a quartet, but most often by the large and perfectly controlled choir. The tonal effect combined with the visual one (the church being lit entirely by hundreds of candles) was indelibly striking.

ORCHESTRAL PRANKS

On December 21, at Massey Hall, the Toronto Symphony Orchestra had its annual "Christmas-box," a hodge-podge of fun, sentiment and underlying musicianship that must have given the participants as much enjoyment as the audience. Sir Ernest as Santa Claus, Donald Heins gorgeous as a governess, his—or her—knitting-needle once used as a conductor's baton, Winifred MacMillan and Kathleen Irwin as "chop-stick" players, the whole orchestra in overalls for Mossoloff's Iron Foundry (a monkey-wrench being the baton this time) and countless solo bits, notably one by Isidor Sherman and Hyman Goodman, and another by John Adaskin, kept hearers amused. B. P.

Ormandy Resumes Baton of The Philadelphia Orchestra

Ernest McChesney Heard as Narrator in Berlioz Excerpt—Local Ballet Assists Ensemble—Hänsel and Gretel Sung by Civic Grand Opera

PHILADELPHIA.—The Philadelphia Orchestra concerts of December 23, 24 and 28 marked the return of Eugene Ormandy as conductor. The program was a particularly well chosen and interpreted one, opening with Corelli's Christmas Concerto, the solo string parts finely played by Alexander Hilsberg, Alfred Lorenz and Isadore Gusikoff. This was followed by an eloquent presentation of Beethoven's seventh symphony. Le Repos de la Sainte Famille from L'Enfance du Christ by Berlioz was the occasion for the artistic and effective singing of Ernest McChesney, tenor, as the narrator. Mr. Ormandy has distinguished himself previously in his readings of Strauss compositions. On this program the performance of Till Eulenspiegel was further evidence of his fine comprehension of the score and mood of the work. The pleasing polka and fugue from Weinberger's Schwanda closed one part of the program, but as a special Christmas offering the Church Scene from Rimsky-Korsakoff's Christmas Eve was listed, and charmingly presented.

TRIBUTE TO RAVEL

Another particularly fine program was performed at the concerts of December 30 and 31, directed by Mr. Ormandy. William Kincaid, first flutist of the orchestra, was the expert soloist in the Bach suite in B minor. Another of the orchestra men appeared as the able soloist later on the program—Samuel Lifschey, violist, who provided the solo for the Italian Serenade of Wolf, transcribed by Max Reger, which had its first Philadelphia performance at this time. Sibelius' symphony (No. 5) was given a careful interpretation. The Rosenkavalier waltzes by Strauss and DeFalla's suite from The Three Cornered Hat had sprightly readings. Pavane by Ravel was played after the symphony, as a tribute to the composer, who had died three days previous to the concert.

YOUTH CONCERT

The Concert for Youth, on December 29 under Eugene Ormandy, was aided and abetted by the singing of four Christmas carols by the audience. Mark Dawson, young baritone, chosen in competition, as the vocalist to appear with the orchestra this year, sang Vision Fugitive by Massenet and Toreador Song from Carmen, with the Evening Star from Tannhäuser as an encore. He has a fine voice of potent possibilities. The orchestral highlights were the Brahms symphony in D minor, Strauss' Till Eulenspiegel, Buxtehude's Passacaglia and the overture and Venusberg Music from Tannhäuser.

BALLET ASSISTS ORCHESTRA

The Philadelphia Ballet Co. (Catherine Littlefield, *premiere danseuse*) appeared with the Philadelphia Orchestra in three performances on December 17 and 18 and a special holiday performance on December 22. The dances given were Classical Dance Suite, music by Bach; Vienna Waltz, music by Johann Strauss; Barn Dance, music by John Powell and L. M. Gottschalk, folk tune arranged by David Guion; Ravel's Bolero, and Daphnis et Chloe; Parable in Blue, music by Martin Gabowitz; and Terminal, music by Herbert Kingsley. It was a triumph for Miss Littlefield and her entire cast. Saul Caston did the fine conducting, except for Terminal, led by Henri Elkan.

CIVIC OPERA IN HÄNSEL AND GRETEL

The Civic Grand Opera gave a holiday matinee of Hänsel and Gretel, in English, with a strong and well balanced cast. Bernice Schalker and Marie Zara in the title roles were ably supported by the following—Alice Haeseler, Rose De Marco, Edna Wood, Juia Culbertson, Edward Rhein and June Steigerwald. Gabriele Simeoni was the conductor. M. M C.

Programs for London I. S. C. M. Festival

Many New Works to Be Performed—Aaron Copland and Werner Josten Scores to Represent U. S.

LONDON.—The program for the 1938 festival of the International Society for Contemporary Music has been decided upon. The festival is to take place in London, June 17 to 24 next, and the expenses are guaranteed by the Daily Telegraph and Morning Post. Werner Josten and Aaron Copland are composers from America to be represented.

There will be two orchestral and three chamber music concerts with the following programs:

First Orchestral Concert: V. Kapralova, Czech; Sinfonietta; J. Koffler, Poland, Independent; Symphony No. 3; L. Berkeley, Gt. Britain; Domini est Terra for chorus and orchestra; Anton Webern, Austria; Das Augenlicht for chorus and orchestra; M. Rosenthal, French; Jeanne d'Arc for orchestra; J. Bautista, Spain; Tres Ciudades, songs with orchestra; I. Markevitch, Russian, Switzerland; Le Nouvel Age, symphonie concertante.

Second Orchestral Concert: Riccardo Nielsen, Italian; Concerto for orchestra; Slavko Osterc, Jugoslav; Mouvement Symphonique; Jean Binet, Swiss; Danses pour orchestre; Aaron Copland, U. S. A.; El Salon Mexico; R. Gerhard, Spain; Albada, Interludi, Dansa; Paul Hindemith, German, Independent; fragments from the opera, Mathis der Maler; Willy Burkhard, Swiss; fragments from the oratorio, Das Gesicht Jesayas.

First Chamber Concert: Franz Syberg, Denmark; Quintet for flute, clarinet, violin, viola and cello; Victor Ullmann, German Czech; Second String Quartet (op. 7); I. Krejci, Czech; Nachklänge, songs with wind quintet; K. A. Hartmann, German, Independent; String Quartet; V. Vuckovic, Jugoslav; two songs for soprano and wind instruments; Alan Rawsthorne, Great Britain; Tema con Variazione for two violins; Nin-Culmel, Spanish (Paris); Pianoforte quintet.

Second Chamber Concert: Olivier Messiaen, French; Piece for organ; J. Kacinskás, Lithuania; three movements from Nonet; B. van Lier, Dutch; Little Suite for violin and piano; K. Rathaus, Austrian, London; Third String Quartet; J. Bentzon, Denmark; Racconto for flute, saxophone, bassoon and double bass; Sten Broman, Sweden; Komposition for violin and viola; Werner Josten, U. S. A.; Sonata for violin and pianoforte; Roland-Manuel, French; Suite dans le goût espagnol, for oboe, bassoon, trumpet and piano.

Concert for Chamber Orchestra: Guillaume Landré, Dutch; Suite for strings and piano; P. Glanville Hicks, Australia; Two Movements from suite for voices, oboe and strings; Benjamin Britten, Great Britain; Variations for strings on a Theme of Frank Bridge; F. Bartós, Czech; Music for radio; K. Riisager, Denmark; Concerto for trumpet and strings; Ernst Krenek, Austria; Cantata for soprano, chorus and piano; Béla Bartók, Hungary; Sonata for two pianofortes and percussion.

Reading, Pa., Has Operatic and Recital Presentations

READING, Pa.—The annual concert series sponsored by George G. Haage opened not long ago with the appearance of Ruth Slenczynski, child pianist, and continued December 8 with a production of Madam Butterfly by the Philadelphia Civic Grand Opera Company. Miss Slenczynski captivated her audience, as a matter of course, and the Puccini opera, with Annunciata Garrotto and Lawrence Power in leading roles, was pleasingly done.

On December 6, Jean Clemens, pianist, was presented in recital, with Kathryn Schiffner, contralto, as assisting artist. On December 9, the Reading Opera Society, directed by Fred Cardin, restored The Sorcerer of Gilbert and Sullivan. And on December 11, Hans Kindler and the Reading Symphony Orchestra presented the first of this season's Youth Concerts in fine fashion.

The newly formed Choral Art Society (N. Lindsay Norden conductor), sang Handel's Messiah for a large audience on December 14. Soloists were Jane Shoaf, soprano, Herbert Stahl, tenor, Kathryn Welsh, contralto, and Edward Rhein, bass. J. William Moyer and Rachel Marks Large provided organ and piano accompaniment. Excellent was Mr. Norden's presentation of the oratorio.

H. D. S.

HEADS M. T. N. A.

EDWIN HUGHES,

New York concert pianist and teacher, succeeds Earl V. Moore as president of the Music Teachers National Association. The four-day annual convention of the association was held in Pittsburgh in December. (Photo copyright George Maillard Kesslere.)

Music Educators Plan Active Sessions in St. Louis

The twenty-fifth session and the sixth biennial meeting of the Music Educators National Conference opens in St. Louis on March 27, continuing through April 1. The special program commemorates a century of music teaching in public schools of the country.

Joseph E. Maddy, president, is arranging the program. Six thousand students will participate and there are to be exhibits by music publishers and instrument makers and of teaching equipment, this part of the program being under Joseph A. Fischer, president of Music Education Exhibitors Association.

The National High School Orchestra of 250 (Vladimir Bakaleinikoff, conductor); the National High School Band of 250 (under Austin A. Harding); and the 1938 National High School Festival Chorus (Noble Cain, director) will participate. Sponsoring their appearances are A. R. McAllister, Mabelle Glenn and Adam P. Lesinsky. Fowler Smith heads the choral festival division, Henry Sopkin, orchestra and G. W. Patrick and F C. Kreider the bands.

Boston Orchestra In Buffalo

Bampton and Bentonelli Give Joint Recital—Gordon String Quartet and Muriel Kerr Appear

BUFFALO, N. Y.—The visit to Buffalo of the Boston Symphony Orchestra was a memorable occasion. Under the leadership of Serge Koussevitzky, a program of much contrast (Haydn, Prokofieff and Sibelius) was admirably played and won storms of applause from the large audience.

BAMPTON AND BENTONELLI

Another of the Zorah B. Berry series, was the concert by Rose Bampton and Joseph Bentonelli. Miss Bampton was greeted with an ovation on her appearance in her home city, and during the program, as her musical growth was recognized, was rewarded with salvos of appreciative applause. The duets with Mr. Bentonelli were loudly acclaimed; in solo he was at his best in Italian songs. Nils Nelson and Merl Freeland furnished satisfactory accompaniments.

The Gordon String Quartet, and Muriel Kerr, pianist, were presented in recital by the Buffalo Symphony Society. The Schumann quartet and a violin and piano sonata by Beethoven, played by Jacques Gordon and Miss Kerr, scored successes for both.

HOME ENSEMBLE APPLAUDED

Two concerts by the Buffalo Orchestra (Franco Autori, conductor) have taken place recently; the soloists, John Priebe, tenor, and C. Gordon Watkins, pianist, sharing honors with the orchestra. The audiences were enthusiastic over the excellent work of the orchestra, and no less appreciative of the soloists. Mr. Watkins was recalled to the stage repeatedly.

The Christmas program of the Chromatic Club took the form of a sacred concert in First Presbyterian Church under the direction of Squire Haskin assisted by Florence Ralston, Helen Jones, John Priebe, soloists, and the choir of the church; Eva Rautenberg, Louis Cheskin, Helen Durrett, Olive Gould, Stanley King, Marion Alt, instrumentalists.

Hunt Sidway, local bass, presented a program of much worth, in the Twentieth Century Club, winning favor from a large audience. He gave dramatic utterance to songs in French, German and English, also a Mozart aria and Handel compositions. Squire Haskin supplied accompaniments of fine musicianship.

The Buffalo Choral Club of Women's voices, assisted by William Miles Thomas, baritone, gave a concert in the Buffalo Consistory. Duet portions in a Christmas song were capably sung by Ragnhild Ihde and Mrs. Harry Stark.

PUPILS' RECITALS

Maria Mohr's vocal pupils gave an enjoyable recital in the Twentieth Century Club, acquitting themselves creditably.

The First Settlement Music School presented an excellent program of solo and ensemble numbers, in the parish house of the First Presbyterian Church.

Jessamine Long, soprano; Marion Alt, cellist; with Edith Di Bartolo and Margaret Frye, accompanist, gave the first Twilight Music Hour recital in the Museum of Science. Myrtle McCullom, soprano, Ruth Bender, pianist, presented a program, illustrating work of Haydn, for the Saturday Junior Music Appreciation Hour conducted by Miss Long.

The annual winter program of Mildred Kelling's piano pupils, held in her studio, was greatly enjoyed. L. H. M.

Chicago Opera Draws Milwaukee Crowds

Lakmé and Die Walküre Sung with Noted Principals—Balokovic Plays Carpenter Concerto with Stock Forces

MILWAUKEE, WIS.—The Chicago City Opera Company put on two productions at the City Auditorium that routed all doubts that music here has hit a high in old time prosperity. The whole of the rather huge hall was engaged for both performances and the first, with Lily Pons featured in Lakmé, drew 4,800 persons; the second, Die Walküre, with the main parts in the hands of the cast heard in New York with the one exception of the Siegmund, was sold out ten days previously.

Miss Pons and the supporting cast achieved a striking success, although the production was inferior to that of the Wagner work; in this Kirsten Flagstad made a stunning impression with Lotte Lehmann and Emanuel List, and also Ludwig Hofmann and Sonia Sharnova. Eyvind Laholm, formerly of Wisconsin, was enthusiastically received in the part of Siegmund. Margaret Rice managed the local productions.

BALOKOVIC WITH CHICAGO ORCHESTRA

Zlatko Balokovic, Croatian violinist, was a hit as soloist of the Chicago Symphony Orchestra program played under direction of Frederick Stock at Pabst Theatre, and the new concerto for violin and orchestra by John Alden Carpenter which was chosen to present him locally was also the source of widespread favorable comment. On the program was also a new orchestral setting of a Tschaikowsky trio which was acclaimed for Mr. Stock's skill in writing, and the whole program was brilliantly given.

The Vienna Choir boys again made a decided success of a program of sacred music at Pabst Theatre, and a local chorus at the same theatre, the Symphonic Male Chorus directed by Alfred Hiles Bergen, drew a packed house in a concert of request numbers. At this theatre the duo pianists, Ethel Bartlett and Rae Robertson, charmed a large audience in a first appearance here. Due probably to their date being close to that of German opera, Richard Hageman's superb Wagnerian Festival Singers unfortunately had a rather small audience.

J. E. McC.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

TIBBETT

MENUHIN

MARTINI

FRANTZ

JEPSON

BAMPTON

ANTOINE

MANAGEMENT
Evans and Salter
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Elisabeth Schumann's Recital

Elisabeth Schumann gives her New York recital on January 23 at Town Hall with Coenraad V. Bos at the piano.

PLANS CELLO SERIES

EMANUEL FEUERMANN

gives four Saturday afternoon concerts in Carnegie Hall, New York, with the National Orchestral Association. Thirteen works are planned, three never before heard in New York being concertos for cello by Toch and Schönberg, and Weber's Concertstück. February 5 is the opening date.

Stravinsky's Card Party Has First Dresden Stage Production

Triple Bill of Ballets Includes Scores by Weismann and Mohaupt—Christmas Opera by Schultze Also a Novelty

DRESDEN.—The State Opera gave a ballet evening in which three new works had local premiers: Dance of Death by Julius Weismann; Der Gaunerstreiche de Courasche by Richard Mohaupt and Game of Cards by Igor Stravinsky. Karl Böhm gave a remarkable reading of the Stravinsky work, while Ernst Richter was no less successful with the two other opuses. Valerie Kratina was responsible for the choreography, and the gorgeous costumes were designed and executed by Elisabeth von Aueumuller. It was a brilliant and thoroughly enjoyable evening, worthy of the traditions of the Dresden Opera.

Another premiere was the Christmas fairy-tale opera, Schwarzen Peter by Norbert Schultze. The libretto is written in the style of Grimm's Fairy Tales, and the music is simple and tuneful. Kurt Striegler directed, bringing out the delicacy and sparkling wit of the score. Hans Strohbach was the producer, seconded in his efforts by a capable cast and ensemble from the opera.

SYMPHONIC AND VOCAL EVENTS

The symphony concerts given by the State Orchestra, opened the season with Bruckner's fifth symphony and Mozart's E major piano concerto, Otto Schäfer soloist. The second concert featured Gaspar Cassado in Dvorak's cello concerto. A deeply impressive performance of Verdi's Requiem made up the third concert, with Torsten Ralf, Matthieu Ahlersmeyer, Marta Rohs and Margarete Teschemacher soloists.

The array of recitalists, too numerous to hear, comprised vocalists galore: Helge Rosewaenge and Julius Patzak, tenors, in a joint recital of duets and arias; Margarete Teschemacher, soprano, and Walter Barylli, fifteen-year-old violinist, in the first Master Concert series; Viorica Ursuleac, soprano, with Clemens Krauss at the piano, in a program of Brahms, Marx, Wolf-Ferrari, De Falla, and Strauss; Celestino Sarobe, baritone, in German, Italian and Spanish arias. All won successes and sang to crowded halls.

PIANO AND VIOLIN

We had splendid programs by Poldi Mildner, Raoul Koczalski, and Jean Dansereau, who delighted their capacity audiences with the variety, virtuosity, and charm of their playing.

Two recitals by Walter Barylli, fifteen-year-old Viennese violinist, showed virtuosity, musical maturity, and mastery of his instrument. He did Brahms, Tschaikowsky and Sarasate with unusual brilliance and the ease of a veteran.

PHILHARMONIC SOLOISTS

The Philharmonic Orchestra under Paul van Kemper's direction, opened its season with Dusolina Giannini as excellent soloist. Others have been Siegfried Borries, violinist, heard in Beethoven's concerto; Udo Dammert, pianist, who gave the first hearing of Bresgens' piano concerto; and Robert Casadesus, pianist, in a brilliant performance of a Mozart concerto.

BLANCHE BARNEY JANSON.

Riviera Opera Season Starts with Sigurd

Nice Launches Lyric Series with Eclat—Marian Anderson's Recital Is Feature in Cannes

NICE.—Reyer's Sigurd opened the Nice Opera season, which will continue until April. Society flocked from all over the Riviera to hear this familiar work. The success of the evening went to M. Apaanderman, who conducted with such *brio* that he was repeatedly applauded. Vezzani, tenor, was suffering from a cold but managed his difficult role well nevertheless. The other artists and the chorus were also excellent.

Marian Anderson, American colored contralto, inaugurated the Cannes season at the Municipal Casino. The lovely theatre proved too small to hold her admirers, who kept her on the stage over an hour after the completion of a program of Bellini, Schubert, Franck and spirituals. As ever, her spirituals were the high light of the concert, and many a foreigner as well as American could be seen discreetly using their handkerchiefs.

LELAND L. SMITH.

Sigma Alpha Iota Notes

A scholarship in Northwestern University established by Beta Chapter has been won by Lillian Jones of West Salem, Wis. In December a musicale was held for the scholarship fund.

In observance of Charter Day, Beta Delta Alumnae and Sigma and Delta chapters in Detroit held a musicale at the home of Mrs. McKee Robinson. Participating were Thelma von Eisenauer, soprano, with Mrs. Edwin S. Sherrill, accompanist; Edith Facer Stricker, pianist; Vera Richardson, thereminist, with Ada Gordon at the piano; and Sigma chapter's vocal trio, Caroline Benson, soprano, Mabel Mickle, mezzo-soprano, and Henrietta Ringelburg, contralto, with Harriet Kuenz at the piano.

Rhea Brogan, of Gamma Chapter in the American Conservatory, Chicago, won second place in the contest for a composition for orchestra to be played at commencement. Mildred Fleet, an alumna, was contralto soloist in the State Teachers College (Emporia, Kans.) presentation of Elijah when Goeta Ljungberg, an honorary member, was also a soloist.

Xi Chapter, at Lawrence Conservatory, Appleton, Wis., has endowed a $100 annual scholarship. The judging committee comprises Carl J. Waterman, Marshall B Hubert and another member of the faculty. Jane Dreseley, of Appleton, a senior, received the first award.

Gertrude Evans, national president, has completed official visits to chapters in Michigan, Ohio and Illinois. She was guest of Sigma (Detroit Institute of Musical Art); Delta (Detroit Conservatory); Sigma Beta (Ohio University); Alpha Delta (Wittenberg College); Beta (Northwestern University); Sigma Mu (Hillsdale College); Alpha Lambda (Michigan State University) and Alpha (University of Michigan).

Mary Ramsay and Anders Timberg Here for Recitals

Mary Ramsay, Scottish pianist, and Anders Timberg, Swedish tenor, have arrived in the United States for appearances in Somerville, N. J., Buffalo, Cincinnati, Louisville, Columbus, Boston, Indianapolis, St. Louis, Baltimore and Washington. They plan a fortnight in Bermuda, and concerts in Los Angeles and Canada before returning to Europe.

Toscanini's Biographer, PAUL STEFAN, wrote:

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Florence Melodic Happenings Pass in Picturesque Parade

Berlin and Vienna Groups Give Unusual Programs—Scionti Piano Duo Has Numerous Following

FLORENCE.—The annual Amici della Musica cycle in the White Salon of the Pitti Palace began with the appearance of the Poltronieri Quartet, heard to advantage in quartets by Mozart and Schubert, and in a modern work, Terzo Quartetto in three movements by Mario Peragallo, young Italian composer, author of Ginevra degli Almieri, an opera successfully given last February in Rome and more recently in Bologna.

BERLIN CHAMBER ORCHESTRA

A concert of special interest at the Teatro Comunale was that of the Furtwängler Chamber Orchestra of the Berlin Philharmonic, the group comprising twenty-five members and soloists with Albert Harzer (flutist) and Erich Roehn (violinist). Hans von Benda directed. The program was rich in variety: Dvorak's Serenata per Archi, hitherto unknown to the Florentine public; two movements of concerto for flute and orchestra, written by the eighteenth century composer Johann Joachim Quantz for Frederick the Great; a rondo for violin and orchestra by Schubert; Song of Love, from the opera Das Herz by Hans Pfitzner; Haydn's "Chasse" Symphony and D major overture; and the lovely G minor symphony of Mozart. In response to enthusiastic applause, the orchestra closed this much enjoyed concert on an Italian note, giving as an encore Bach's Passacaglia transcribed by Respighi.

AT THE PERGOLA

This beautiful old theatre and its adjoining Saloncino have been the scene of several recent concerts. In the theatre, the Musica Viva orchestra of Vienna (composed of sixty players and soloists Rolf Lagnese, pianist, and soprano Ora Hyde), were heard under the direction of Hermann Scherchen. The program comprised Berlioz' Roman Carnival overture, Sinfonia Funèbre of the eighteenth century Bergamese musician Antonio Locatelli; three Lauds by Dallapiccola; Alban Berg's Suite Lirica; Honegger's concertino for piano and orchestra; and Brahms' third symphony.

In the adjoining Saloncino, Kathryn Overstreet, young American pianist, played a program of Chopin, Schumann, Szymanowski, Sauer, Debussy and Liszt. In the same hall a concert was given by Richard Staab, pianist, with an admirably presented list of Beethoven, Brahms, Ravel, Casella, Chopin and Liszt.

GERMAN DANCER APPEARS

The Experimental Theatre of the Gruppo Universitario Fascista presented Sigrid Jungé, Berlin dancer, in a first appearance here. She was warmly applauded, such dances as Gothic, Legend, Maternity, Victorious, proving her artistry and delighting her audience. Walter Fischer accompanied and gave finished readings of music by Bach, Chopin, Schubert, and Brahms.

At the Lyceum Club, the Music Group (under the presidency of Contessa Laura Avet-Tadini-Boninsegni), inaugurated its winter season with a concert by Attilio Ranzato, cellist, and Luigi Colonna, pianist, who delivered a program of Vitali, Brahms, Boccherini, Sonzogni, Spendiarow, De Falla and Rimsky-Korsakoff.

A welcome recital was that of Eleanor Berger, American contralto, accompanied by Kurt Sober. With songs by Schumann, Brahms, Widor, Szulc, Cimara, Respighi, Strauss and Castelnuovo-Tedesco (in which she was accompanied by the composer) Miss Berger disclosed lovely vocal quality and musical insight.

Another event drawing a large audience to the Lyceum was the two-piano recital by Silvio and Isabel Scionti, their performances being authentic for style and interpretation, supplemented by technical ability and arresting pianistic effects.

Cecelia Stuart, soprano, was heard at the Palazzo dell'Arte della Lana. The concert season at the British Institute is in swing. There have been performances of Barber of Seville at the Verdi Theatre.

DOROTHY NEVILE LEES.

RUTH
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PIANIST
New York Debut in Recital at Town Hall, Tuesday Afternoon, January 18
Steinway Piano
NBC Artists Service, RCA Bldg., N. Y.

Iturbi Recital Feature in Havana

New Concerto Grosso by Cuban Composer Heard in Concert by Orchestra

HAVANA.—Jose Iturbi's recital at the Auditorium brought finely informed and technically radiant piano performances. The audience (exclusively members of Pro Arte Musical Society) was large and applausive. The encores were numerous.

We had two interesting concerts recently by the Philharmonic Orchestra of Havana, presenting Franck's symphony, Wagner's Meistersinger Prelude, Beethoven's eighth symphony and other works. Amadeo Roldan conducted on both occasions and impressed with his competent talents.

The concert of the Orquesta da Camera of Havana included works by Bach and his son Joh. Christian, as well as the premiere of a Concerto Grosso by José Ardevol, young conductor of the organization. César Perez y Sentenat was at the piano.

Barrios Mangoré, South American guitarist, first heard here a few years ago, gave a recital at the Principal de la Comedia Theatre. His program included works by Handel, Bach, Haydn, Chopin, Albeniz, Turina and a group of his own compositions. A small but appreciative audience received the artist with enthusiasm.

The Symphony Orchestra of Havana presented in its regular subscription concert, Liszt's Les Preludes and piano concerto in E flat, with Arturo Marcelin as soloist. Short works of Glinka, Cesar Cui, and Smetana concluded this program. Gonzalo Roig conducted.

HUBERTO DE BLANCK.

QUARTET LEADER

JAMES LEVEY

has returned to America after a nine months' European tour as first violinist of the Hart House String Quartet in France, Italy, Austria, Holland, the Scandinavian countries and the British Isles. Mr. Levey made a solo appearance at Westminster Abbey for the Coronation. Following a short tour in the United States, the Quartet tours Canada. They fulfill thirteen weekly broadcasts for the Canadian Broadcasting Commission, beginning February 9.

Myra Hess Heard in European Cities

Myra Hess, pianist, offered a concert in Amsterdam during the autumn and returns in April to appear with Willem Mengelberg and the Concertgebouw Orchestra. During her present tour, she visited Prague for the first time. She also appeared in Budapest and played the Brahms B flat concerto twice with the Residentie Orchestra of The Hague under Dobrowen. Miss Hess also appeared in concert in Leiden and at The Hague.

Branscombe Choral in Christmas Program

The Branscombe Choral, directed by Gena Branscombe, presented a Christmas carol program on December 22 at an open meeting of the Town Hall Club, New York. The chorus of sixty women were garbed in academic gowns. Priscilla Baynes Marshall, Ruth Eginton Biscaye, Laura Arentsen, Meta Brown, sopranos, and Mary Cantine Heath, Jessica Husk and Margaret Mooney, altos, were soloists. Berthe Van den Berg was the accompanist. A new carol, by Miss Branscombe, and dedicated to the members, was sung by the club.

William Kapell, Young Violinist, Plays Cadman Work

William Kapell, fourteen-year-old pianist, is preparing for a second appearance in the Carnegie Chamber Music Hall in February. The youth, in whom Charles Wakefield Cadman is interested, played a work of the American composer at his recent recital. A pupil of Dorothea Anderson La Follette at the La Follette School of Music, he will appear with other students. Last year he was soloist under Leon Barzin with the National Orchestral Association.

Richard Crooks' Concerts

Richard Crooks, Metropolitan Opera tenor, appears in Pittsburgh, Pa., on January 26 and in Brooklyn, N. Y., also during the month. February 2 he sings in Worcester, Mass., 4 at Phillips Academy, and 6 at Hartford, Conn.

Elman Feted Soloist in Duluth

Symphony Orchestra Under Paul Lemay Gives Novelty by American Composer

DULUTH, MINN.—The highlight of the midwinter musical season in Duluth was the appearance of Mischa Elman, violinist, as soloist with the Duluth Symphony Orchestra at the Armory. Mr. Elman's visit was his first to the city since December 9, 1925, when he gave a recital under auspices of the American Legion.

Mr. Elman's concert was perhaps his most successful ever given in Duluth, and it was his first appearance here with a symphony orchestra. His featured number, the Tschaikowsky violin concerto, was the same as he broadcast with the New York Philharmonic Symphony orchestra over the Columbia network on January 2. Conductor Paul Lemay of the Duluth Symphony Orchestra visited Mr. Elman during his rehearsal at Carnegie Hall, New York, and most members of the orchestra listened in on the broadcast. Thus radio lent its aid to bring soloist and musicians together. The concert was virtually a sell-out before Mr. Elman had reached Duluth.

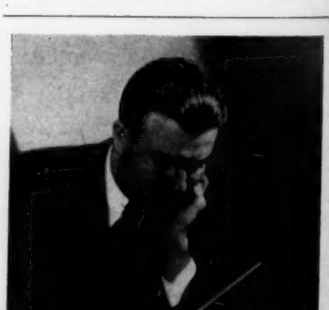
The orchestra played as its chief feature the Sibelius symphony in D major, giving it its first performance by a symphony orchestra in Duluth. Other features of unusual interest here were two compositions by Carl Parrish, Duluthian, now professor of music at Wells College, Aurora, N. Y. These were a sarabande and a fugue which Prof. Parrish first wrote as chamber works. For the Duluth performances they were orchestrated for two flutes, two bassoons, two oboes, four horns, and strings. The sarabande is elegiac in character and the fugue lively and rather conventional in style.

J. T. W.

Carter's Symphonic Suite Done by Stamford Orchestra

STAMFORD, CONN.—The novelty for a recent concert given by the Stamford Symphony Orchestra was Ernest Carter's Symphonic Suite. Hugo Kortschak conducted. Composer Carter was called to the stage and enthusiastically greeted and then expressed his appreciation. Orrea Pernel, English violinist, played the Beethoven concerto with eloquence. Mendelssohn's overture, Die Schöne Melusine, and Tschaikowsky's Nut Cracker suite were the other numbers.

R. W. F.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NEW YORK WORLD-TELEG

Marjorie Lawrence Acclaimed

Operatic Gluck Air for Opener

German Lieder And French Lyrics Fill Out Program

By PITTS SANBORN.

Although Marjorie Lawrence had sung here in concert as well as in opera, not till yesterday afternoon, in Town Hall, did she give her first local recital. To judge from the resounding and persistent applause of the large audience, it will not be her last.

Miss Lawrence included in her selection only one operatic number, "Divinites du Styx" from Gluck's "Alceste," which opened the recital in the grand vein of antique tragedy. The rest of the largely unconventional program was shared by German Lieder and French lyrics.

The opera air she delivered with notable amplitude and intensity; yet she proved to be equally at home in the seventeen pieces that had nothing to do with the theater.

* * *

Voice Is Phenomenal.

Miss Lawrence's voice is really of the phenomenal sort, and one hopes the reminder of a contralto past in its tones will never be lost in a soprano present. The vitality of her singing is no less remarkable, and with it goes uncommon artistic authority.

Immediately after the Gluck air came a Brahms group, which, though it ended with the inevitable "Der Schmied," happily included some of the composer's less familiar Lieder. Brahms was followed by Hans Pfitzner, who contributed "Student's Journey," a cycle of five Lieder.

Next a French group offered two exceptionally interesting songs by Darius Milhaud, "Chant de laboureur" and "Chant de forgeron," besides Cesar Franck's "La Procession" and Duparc's "La Vague et la cloche."

Though I cannot feel deeply grateful to Miss Lawrence for acquainting me with the carefully wrought, but uninspired, productions of the worthy Pfitzner, I am exceedingly glad that she chose for the program's final group three unjustly neglected Lieder by Richard Strauss.

* * *

Scotch Songs as Encores.

With the exception noted, Miss Lawrence's performance was distinguished by intelligence, temperament, musicianship, understanding of style, and fine taste. On the sheer gift of voice it would be almost an impertinence to dwell, and the singer's production of tone, not always free in the earlier parts of the recital, became much easier in the later lyrics.

Of course there were encores, and Miss Lawrence supplemented her program with three Scotch songs—"My 'Ain Folk," "Doun the Burn," and "Annie Laurie"—sung as with particular affection.

Felix Wolfes was at the piano sometimes more successfully, sometimes less so.

THE NEW YORK SUN, THURSDAY, JANUARY 6, 1938

WAGNER SOPRANO IN SONG PROGRAM

Marjorie Lawrence Heard in First Recital Here.

Marjorie Lawrence, soprano of the Metropolitan's Wagnerian wing, gave her first New York song recital in Town Hall yesterday afternoon. It was largely attended and the singer was rousingly applauded. The transition from the heroic melos of Wagnerian heroines to the gentler moods of the Lied and the Chanson was achieved without any dimming of personality.

Whether the song was by Brahms, Pfitzner, Franck or Duparc, the interpreter preserved her individuality. In this she was handicapped neither by her svelte figure nor the brilliance of a gown of golden sequins that glittered the more because of their contrast with a black redingote. Thus addressed, the eye was under no compulsion to surrender all of its prerogatives for the sake of the ear.

The soprano approached her Lieder by way of Gluck, pausing long enough in the groves of classic opera to celebrate the sculpturesque phrases of "Divinites du Styx." Her delivery of the dramatic air from "Alceste" had its element of stir, partly because of the tingle in her top tones, partly because of her way of tossing her head for climatic notes. If changes in pace for the several sections were rather brusquely and jerkily achieved, there was nothing moribund about the style.

In several of the Brahms and Pfitzner songs that came thereafter, Miss Lawrence put her Bruennhilde voice away and sang quietly and with a praiseworthy regard for the sustained phrase. "Nicht mehr zu dir zu gehen" by the earlier composer and "Die Einsame" by the later one went their appointed way with gratifying smoothness. The jubilant and the impulsive found her more communicative. She was at her most successful in Brahms's "Der Schmied," which she was called to repeat.

NEW YORK HERALD TRIBUNE, JANUARY 6, 1938

Miss Lawrence Gives Recital At Town Hall

Varied Program Is Offered by Australian Soprano, Member of Metropolitan

Brahms Works Included

5 Lieder by Hans Pfitzner Contributed by Singer

By Jerome D. Bohm

The most absorbing song recital I have heard in five years was given by Marjorie Lawrence, the Australian soprano, whose local activities have hitherto been confined to the stage of the Metropolitan Opera House. Let it be said at once that Miss Lawrence conquered her audience at Town Hall yesterday, [illegible]

RAM, THURSDAY, JANUARY 6, 1938

at Town Hall Song Recital

THE NEW YORK TIMES, THURSDAY, JANUARY 6, 1938.

SONG RECITAL GIVEN BY MISS LAWRENCE

Program at Town Hall Offered by Dramatic Soprano of Metropolitan Opera

DEBUT AS SOLOIST HERE

Brahms, Richard Strauss and Pfitzner Among Composers Represented on Bill

Marjorie Lawrence, dramatic soprano of the Metropolitan Opera, appeared in her first solo program in New York at the Town Hall yesterday afternoon and established herself as a recitalist of distinction. Her singing had depth of feeling, imagination, variety and discriminating intelligence. Her Bruennhilde and Ortrud at the opera have marked her as an artist of sensitivity and temperament, but her impersonations have not provided a full measure of her capacities. Miss Lawrence's [illegible]

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Palestine's Musical Life Maintains High Standard

Huberman's Accident Prevents His Playing—Beethoven Concert by Orchestra—Palestine Composers Premiered

TEL-AVIV, PALESTINE.—The first concert of the Palestine Orchestra, in which Huberman, founder of the orchestra, was to have played but was prevented by an air-liner accident, was changed into an all-Beethoven list, conducted by Hans Wilhelm Steinberg, one of the permanent conductors of the organization. The program, presented at Huberman Hall (Levant Fair Grounds) before a festive audience, consisted of the sixth and eighth symphonies and triple concerto for violin, cello and piano (excellently presented by Mm. Kaminsky and Bernstein, members of the orchestra, and Mme. Vincze-Kraus). The climax of the evening was Steinberg's high-spirited performance of the eighth symphony.

The second concert, given after repetitions of the Beethoven program at Edison Hall, Jerusalem, and the Armon at Haifa, once for the general public and once for the Labor Organization, had to be arranged hastily, as Toscanini's cancellation of his November appearances here became known only before the start of rehearsals. Steinberg conducted again, this time Berlioz' Symphonie Fantastique, the D minor concerto by Bruch (which, in spite of violinist Bassermann's wonderful performance, seems dull in our days) and, as novelty, Ritmica Ostinato, by Vladimir Vogel, the latter effective piece being an orchestral arrangement of an earlier composition by Vogel, Storm March, for brass and percussions.

PALESTINIAN WORKS HEARD

The orchestra is not keen to present new music, and we owe many first performances or rarities to the Chamber Orchestra of the Palestine Broadcasting Service, permanently conducted by Hans Schlesinger and sometimes by Crawford B. McNair (deputy director of programs of the radio station) and Karl Salomon (sub-music director). Among compositions by Palestinian composers that have recently been premiered are suite for strings, by Vardina Shlonsky, whose incidental music to one of Maurice Schwarz's plays is being performed in New York and Berceuse, for strings, by Peter Gradenwitz.

The latest concert of the orchestra in Jerusalem introduced a suite by Staromiraky, of Tel-Aviv, and suite for string orchestra by Joseph Gruenthal, promising young Jerusalem composer. The same orchestra, conducted by McNair, gave an English program, with works by Purcell, Boyce and Tovey, with the assistance of Edith Boroschek, Jerusalem soprano, and E. Goldstein, tenor. A Gluck commemoration program was sung by Hede Tuerk-Boernstein in Jerusalem.

SOME CHAMBER MUSIC

The Hauser Quartet of Jerusalem gave the first of a series of six seances at Menorah Club Hall in Jerusalem, the program including selections from Bach's Art of Fugue and Schubert's Death and the Maiden. The leader of this group is Emil Hauser, formerly leader of the Budapest Quartet, now director of the Palestine Conservatory, Jerusalem. Another chamber music concert was given by a trio (Sidney Seal, pianist; Sasha Parnes, violinist; Daniel Hofmekler, cellist) in Y. M. C. A. Hall.

Alexander Buch, gifted pianist, offered the season's first recital in Tel-Aviv, in Jascha Heifetz Hall, and later in Haifa.

The Yafia Society of Tel-Aviv has arranged a number of chamber concerts, the first being devoted to Hebrew music.

Another Yafia concert gave music of the seventeenth and eighteenth centuries, performed by MM. Fenyves and Dr. Vincze (violin and cello) and Mme. Vincze-Kraus, pianist. At another chamber music concert, Jascha Heifetz Hall, Tel-Aviv, the Polishuk Quartet was heard in a Smetana quartet, and assisted by Alice Schmuckler-Hess in the Dumky Trio, by Dvorak.

Music-lovers are grateful to cembalist Frank Pollak for the discovery and rearrangement of a beautiful Scarlatti cantata for soprano and strings, and grateful to singer Hede Tuerk-Boernstein, vocalist, for its first performance. MM. Garter, Silber and Odnoposoff performed the instrumental parts.

PETER GRADENWITZ.

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Annie Friedberg Artists in Many Appearances

Activities of artists under the management of Annie Friedberg include two appearances as Wotan with the Chicago City Opera and in Milwaukee by Ludwig Hofmann, Metropolitan Opera basso; Roman Totenberg, violinist, with Arpad Sandor at the piano, in a Washington Irving High School, New York, recital; Dorothy Bacon, contralto, in Messiah at Scarsdale, New York, and Bach's Christmas Oratorio in Chattanooga, Tenn.; Lillian Gustafson in Winona, Minn., December 9 and Rock Island, Ill., December 12; George Perkins Raymond, tenor, Philadelphia Civic Orchestra, December 5 and Scranton, Pa., January 7; Pro Arte Quartet on New Friends of Music program, Town Hall, New York, January 9; Lea Luboshutz, violinist, January 7 and 8 with Indianapolis Orchestra; Sascha Gorodnitzki, pianist, Montreal, on January 20; Elisabeth Schumann, soprano, Town Hall, New York, January 23 with Coenraad V. Bos; Rene Le Roy, flutist and Albert-Leveque, pianist, Town Hall, New York, January 19. Walter Mills, baritone, is now on tour.

Essex County Opera Company Conducted by Spada

NEWARK, N. J.—Under the direction of William Spada, who has developed a capable and versatile ensemble, the Essex County Opera Company launched its new season on December 14 with a production of Il Trovatore. This latest effort on the part of the WPA singing group proved popular, judging by the manner in which it was received. Mr. Spada won additional approval for the manner in which the group has developed under his direction.

Ralph Errolle, former Metropolitan Opera tenor, gave a romantic impersonation, and his voice proved competent for its heroic assignment. Elda Ercole, from the Columbia Opera Company, was a personable Leonora. Georgianna Bourdon was the Azucena, and Robert Kelso the di Luna. G. A.

Jean Redd, Pianist, Active as Lecturer and Teacher

Of French ancestry, Jean Redd, pianist, is an American by birth. His grandfather, M. Castegnier, was an eminent artist known in France, England and the United States. Isidor Philipp

JEAN REDD

was the Paris teacher of Mr. Redd, who studied also in this country with Teri Joseffy, grand niece of Rafael Joseffy, and also with Josef and Rosina Lhevinne.

In addition to giving annual concerts during the summer in the Berkshire Hills, Mr. Redd has appeared for the Theatre Club, New York; the Woman's Club, Elizabeth, N. J.; the Austen Fox Riggs Foundation, Stockbridge, Mass.; the Monday Club, Woodbury, N. J.; and the Bloomingdale Hospital, White Plains, N. Y. With Attilio Ruffo, baritone, he was heard in Steinway Hall, New York, on December 7. He appears on April 19 in a program of Moods in Poetry and Music with Fanny Bradshaw for the Woman's Club of Hackensack, N. J.

Mr. Redd, in addition to his concerts, also presents lecture-recitals in English and French, his subjects including Liszt, the Musician, Piano Music in France and the Significance of Harmony. Since 1936 he has been a member of the faculty of the Neighborhood Music School, New York, teaching piano, theory and aural harmony according to the Franklin Robinson system.

Martinelli Sings in Four Cities

Giovanni Martinelli participated in the first Aida of the new Metropolitan Opera season, coming to New York after fulfilling engagements with the Chicago City Opera Company. He also opened the Metropolitan's season in Philadelphia and in Hartford.

Pro Arpa Quartet Broadcasts

The Pro Arpa Quartet (Djina Ostrowska, director) offered a half-hour radio program over WEAF on December 12.

Cologne Devotees Hail Brahms' Requiem

New Symphonic Work Premiered — Johann Strauss a Pianist—Toti dal Monte in Recital

COLOGNE.—The Konzertgesellschaft under Eugen Papst performed Brahms' Requiem with Ria Ginster, Hans Hotter, vocalists, and Hans Bachem, organist, and moved the auditors profoundly. At the following concert the program listed the premiere of Wächterruf for symphony orchestra, by Balthasar Bettingen (member of the city's orchestra) as well as the A major concerto by Mozart (Max Strub, violinist), Don Juan by Strauss, and Beethoven's Pastoral Symphony. Later we had Edwin Fischer, pianist, in Beethoven concertos, a charming reading of a Haydn symphony, and D minor symphony by E. G. Klüssmann, one of our high school teachers.

JOHANN STRAUSS—AND NO WALTZ

Alfred Cortot, playing Chopin, again delighted an audience with his recital under the Westdeutsche Konzertdirektion. Herman Dreus, Erdmann's successor at the High School, proved to be an impressive interpreter in the last Beethoven piano sonatas. Johann Strauss (!) played Chopin in a technically perfect manner. Toti dal Monte, soprano, Luigi Montesanto, baritone, Renato Vergilio, pianist, and Reinhard Fritzsche, flutist, gave a much enjoyed recital. The High School for Music inaugurated its new organ, Hans Bachem and Michael Schneider showing its excellent capacities and resources. An interesting two-piano recital of Busoni, Schubert, Debussy and Reger was given by Astrid Neuhaus and H. O. Schmidt.

CHORALS AND CHAMBER MUSIC

The Cologne Bach-Verein, headed by Michael Schneider and Erich Kraack, and the Cologne Chamber Trio for Old Music have attained excellent results. The Schroeder Chamber Orchestra, assisted by Anni Bernards, viola, and Rudi Hauck, violin, gained decided favor. Other Cologne groups—Prisca and Kunkel Quartets—played frequently and well. The Breronell Quartet (Berlin) showed itself a highly competent organization. Eduard Erdmann gave an interpretation of the Diabelli Variations by Beethoven at the Breronell concert. The Cologne Männergesangverein, led by Eugen Papst, stood at the head of our recent choral concerts.

ADOLF SPIES.

Ortambert Quartet of Paris Makes American Bow

The Ortambert Quartet, which made its American debut in Town Hall, New York, on December 18, was organized in Paris in 1934. The members, Edgar Ortambert, Leon Temerson, Albert Le Guillard and Robert Salles, worked together for fifteen months before making their debut as an ensemble at the Franco-Austrian Festival in March, 1935. Milhaud, Ferroud, Prokofieff, Szymanowski, Tansman, Labunsky and other composers have dedicated works to the quartet.

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New York Times, November 28, 1937
By European Music Correspondent,
HERBERT F. PEYSER, from Vienna

HE is a violinist of intuitive, outstanding gifts and of exquisite attainments. To an inborn musicality he unites a kindling but controlled temperament, an enviable poise, a gratifying relish of his task, and an unfailingly good taste in carrying it out.

He puts his remarkable technical address to artistic rather than to predominantly virtuoso uses. If his bow is broad, free, and elastic, his left hand is exceptional. I have heard him at this writing on three separate occasions; not once, not even for a fraction of a second have I heard him waver a hair's breadth in pitch. And his tone seems immune to blemishes. In cantilena, it streams from his bow with a bright, undefiled purity; nothing ever rasps or coarsens his G string, nor does the quality of the sounds he obtains deteriorate for a moment in rapid passage work or in the exercise of pyrotechnical display stunts.

Virovai undertook the Beethoven Concerto with the Wiener Symphoniker under the direction of Eugen Szenkar. A little later, he was heard in a recital in the hall of the Konzerthaus. On this occasion, the young man offered the Mozart D major Concerto, Beethoven's F major Romance, the Bach Chaconne, Paganini's "Palpiti," and pieces by Goldmark and by Hubay, young Virovai's teacher.

One rarely hears so fresh and unspoiled a performance of the Mozart Concerto.—one so delightfully graceful and so fastidious in taste. No less lovely, unaffected and poetic was the Beethoven Romance.

***Statement of* F. C. COPPICUS:**

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BEETHOVEN	Concerto in D major	MOZART	Concerto in D major
BEETHOVEN	Romances (F major, G major)	MOZART	Concerto in A major
BRAHMS	Concerto in D major	VIOTTI	Concerto in A minor
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METROPOLITAN OPERA

(Continued from page 9)

performance on this gratifying evening.

Strauss' Elektra is unquestionably the greatest opera written since Wagner laid down his pen, and it should be in regular use at the Metropolitan. Perhaps it will be, after the recent overwhelming impression made at the restoration.

Herbert Graf, the stage director, furnished some new details of action and picturization in part acceptable, but now and then they focussed attention to groupings of the supernumeraries when the interest should have been concentrated upon the principals.

THE OTHER HALF

Paired as a double bill with Elektra we had Puccini's Gianni Schicchi, in spirited offering, animatedly conducted by Gennaro Papi. Lawrence Tibbett gave his inimitable portrayal of the main character, and made Gianni a rogue of delightful unction and humor. Hilda Burke assumed her familiar role of Lauretta, pleased the eye, and put lyricism and charm into her melodious measures. Charles Kullmann's personable figure and smooth tenoring helped him to success as Rinuccio. Lively moments were supplied by George Rasely, Chase Baromeo and others in the supporting ensemble. Puccini's music remains effervescent, expert and of fluent tunefulness.

DER ROSENKAVALIER, DECEMBER 20

Strauss' Der Rosenkavalier had a delightful presentation with the same cast as participated in the first hearing this season, with the exception of Marita Farell, who impersonated Sophie. Miss Farell sang the role with charm and vocal brilliance and acquitted herself with distinction. Lotte Lehmann was again the magnificent Princess; Emanuel List, fine of voice, and very amusing as Baron Ochs; and Kerstin Thorborg, particularly pleasing as Octavian. Artur Bodanzky directed with consummate skill.

TRISTAN AND ISOLDE, DECEMBER 23

Carl Hartmann, who scored so signally as Siegfried, essayed the role of Tristan with rather less success, for while he sang musically and with sufficient volume at all times, his response to the romantic glamor of the score and the imaginativeness of the text fell below their high requirements. Also the impersonation, conventionally effective, lacked the full measure of passion to make Tristan a completely credible figure.

Kirsten Flagstad's Isolde, again faultlessly vocalized and appealingly acted, won the most applause of the evening. Mme. Thorborg, too, garnered deep appreciation for her warm-voiced and intensely characterized Brangäne. Emanuel List gave his customary noble and tender version of the forgiving King. Julius Huehn's sympathetically sung and convincingly portrayed Kurvenal added strongly to the performance as a whole. Rounding out the cast were Messrs. Cordon, Clemens, Gabor and D'Angelo. Artur Bodanzky conducted with less fire and flexibility than is his wont.

NORMA, DECEMBER 24

The first Norma in the regular subscription series of the Metropolitan season brought a familiar cast, namely, Mme. Cigna in the name role, Mr. Martinelli as Pollione, Mme. Castagna in the part of Adalgisa, Mr. Pinza again as Oroveso and Mme. Votipka as Clotilde and Mr. Paltrinieri in the role of Flavio.

Mr. Panizza conducted with his accustomed zest and verve and the Christmas Eve audience applauded with vigor. Mme. Cigna's Druid priestess is a regal individual, one prone to quick emotional change and with her sacerdotal characteristics constantly at war with the more human qualities in her make-up. Mr. Martinelli was thoroughly at home in his personification of the Roman, Mr. Pinza an artistic High Priest and Mme. Castagna a sympathetic young Priestess. Mme. Votipka and Mr. Paltrinieri gave their accustomed good impersonations.

ROMÉO ET JULIETTE, DECEMBER 25 (MATINEE)

Roméo et Juliette was repeated on Christmas afternoon with the same cast. Bidu Sayao, Richard Crooks, John Bromlee and Ezio Pinza came in for demonstrations of enthusiasm as a result of their fine singing and excellent delineations of their roles. Maurice De Abravanel conducted.

LOHENGRIN, DECEMBER 25

The season's first performance of Lohengrin presented a new Elsa in Irene Jessner, Viennese soprano, who entered the company's ranks last season. In her most important assignment to date, Miss Jessner showed that she had musicianship as an important asset, added to a lyric voice of pleasing quality and pictorial appeal. The cast otherwise included Lauritz Melchior in the title role, to which he gave glowing accents and power of portrayal; Marjorie Lawrence, an impassioned and full-voiced Ortrud; Ludwig Hofmann, a dignified and sonorous King; and Julius Huehn, a Telramund of dramatic calibre and praiseworthy vocalism. Maurice De Abravanel conducted a performance that had merits, particularly on the part of the chorus, though the orchestral reading was not always ideally paced or tonally fused.

TANNHÄUSER, DECEMBER 27

A huge audience heard Wagner's early work. Lauritz Melchior, in place of Carl Hartmann, suddenly indisposed, sang the title role with splendid tones and spontaneous acting. With him, Kirsten Flagstad cooperated as the Elisabeth, newly costumed in becoming white, looking regal and singing magnificently. Ludwig Hofmann presented Landgraf Hermann in superb fashion, the others concerned (named in a previous review), being Friedrich Schorr, Karl Laufkoetter, Adolf Vogel, Max Altglass, Louis d'Angelo, Kerstin Thorborg and Marita Farell, with Maurice De Abravanel conducting.

LA BOHEME, DECEMBER 29

At its second seasonal performance, Puccini's Latin Quarter opera had the aid of Bidu Sayao and Nino Martini as the pair of youthful lovers. Visually they could not have been improved upon, and vocally they gave enjoyment, although some old-time hearers remembered Boheme occasions when Mimi and Rodolfo functioned with greater tonal abundance. However, the latest incumbents of the roles offered tasteful and poetical contributions in the more delicate parts of their music. Both impersonations carried conviction, especially in the first and last acts. Rodolfo's Narrative and Mimi's final pathetic measures were the singing highlights of the evening.

Muriel Dickson did a becomingly arch Musetta, and the waltz number reflected vim and sparkle. John Brownlee's Marcello was a full-toned projection, admirably characterized. Much merry ensemble came from the rest of the cast, with Virgilio Lazzari (Colline) especially effective in the tragi-comic Farewell to the Coat. Gennaro Papi conducted with his customary precision and "pep" —to use a current term of the street which the Metropolitan faces.

OTELLO, DECEMBER 30

That the restoration of Verdi's Otello has given the Metropolitan Opera House another best-seller was indicated at the second performance. A crowded auditorium greeted Giovanni Martinelli, in the title role, Lawrence Tibbett, as the scheming Iago and Elisabeth Rethberg as the trusting Desdemona. Mme. Votipka and Messrs. Massue and Moscona were again members of the cast, Ettore Panizza conducting with spirit and enthusiasm.

DER ROSENKAVALIER, DECEMBER 31

New Year's Eve was celebrated at the Metropolitan with a rollicking and brilliantly sung performance of Der Rosenkavalier, the third for the current season. There were enthusiastic applause and numerous curtain calls for the principals, who included Lotte Lehmann, the Princess; Kerstin Thorborg, Octavian; Emanuel List, Baron Ochs; Susanne Fisher, Sophie, and Friedrich Schorr, Faninal. Artur Bodanzky conducted.

DON GIOVANNI, JANUARY 1 (MATINEE)

A Saturday matinee brought the return of Mozart's Don Giovanni, which had not been heard at the Metropolitan since the winter of 1935. On that occasion Ezio Pinza had the title role; now he is assuming it again. Other members of the present cast who were heard previously in their roles are Emanuel List (Commendatore), Virgilio Lazzari (Leporello) and Louis D'Angelo (Masetto). The women principals are newcomers: Dusolina Giannini (Donna Anna), Gina Cigna (Donna Elvira) and Marita Farell (Zerlina). In the present restoration, also Richard Crooks made his first New York appearance as Don Ottavio.

For once, a reviewer must be ungallant enough to discuss the men before the women, as the former made a far deeper impression than the fair members of the personnel. Ezio Pinza's Don Giovanni is a consummately attractive impersonation, vital, dashing, swaggering, evily unctuous, and sung with unfailing zest and art. The whole conception and execution are a further proof of the keen intelligence and high artistic technic of the invaluable Pinza.

Crooks could not do much histrionically with the conventional character of Ottavio, but he made his treatment of the music a joy to fastidious listeners. The Mozartean manner was revealed at its finest, with phrasing plastic, accents telling, and tone and text moulded into lovely symmetry. Il mio tesoro and Dalla sua pace resulted in deserved ovations for the American tenor. Lazzari's Leporello, sonorously intoned, had the required sly malevolence and robust humor. D'Angelo, always an expert operatic comic, clowned Masetto properly and won many laughs.

It is not necessary to go into details regarding the voices, as such, of the Mmes. Giannini and Cigna, for they have already been fully described in the Musical Courier. As vocal sound, their performances gave many moments of pleasure. Both fashioned their acting adequately. Miss Farell's silvery quality and arch demeanor registered well, but did not efface memories of other Zerlina impersonations experienced on the Metropolitan stage.

Ettore Panizza handled the score with sure taste, spirit and precision.

As before, the two acts and many scenes were interspersed with interludes sung before the curtain while stage resettings went on quickly and cleverly. The direction of the acting and its business showed the authoritative and ver-

(Continued on page 41)

SINGS ON TWO CONTINENTS

EYVIND LAHOLM,

American-born tenor of the Berlin State Opera, following appearances with the Chicago City Opera, sang in Die Meistersinger on January 5 and 7 in Bucharest, after which he left for Rome to fullfil six performances at Teatro Reale under Tullio Serafin. (Photo by Jllenberger, Stuttgart.)

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Season in Italian Capital Features Keyboard Artists

Brailowsky and Duo-Pianists Prominent — Curtis Quartet in Return Recital—Montemezzi's Hellera Restored to Stage

ROME. — Outstanding among foreign keyboardists heard of late weeks were Brailowsky, in a brilliant and stirring recital at the St. Cecilia; and Stell Andersen, who delighted and charmed a Philharmonic audience.

Brailowsky's program contained works of Vivaldi, Hummel, Ravel, Schumann, Prckofieff, Pick-Mangiagalli, and other composers. Miss Andersen played Mozart and Chopin sonatas and selections from Bernardo Pasquini (Roman seventeenth century composer whose third centenary is now being celebrated), Debussy, Chopin, Scriabin, and others.

Earlier in the season Silvio and Isabel Scionti gave an absorbingly interesting two-piano concert at Sala Pichetti, and Richard Staab appeared in recital in the same hall. Two concerts at the Adriano Symphony Auditorium featured solo pianists. Molinari directed one in which the name of Pietro Scarpani appeared in large letters on the program, the work of this young pianist proving him brilliantly capable. The applause was clamorous both for him and Molinari after Rachmaninoff's picturesque rhapsody on a theme by Paganini. Directed by Mario Rossi, a sonata by Mario Labroca, with Ornelia Puliti Santiliquido at the piano, won warm applause.

AMERICANS CHEERED

The Curtis Quartet (Philadelphia) played a return engagement at a Philharmonic concert. They featured quartet in B minor by Samuel Barber, Rome Prize Fellow at the American Academy, the work winning favorable attention for its solid technic and true musicality. Before leaving Rome, the Curtis Quartet also gave a private concert at Villa Aurelia, of the American Academy.

STRAUSS HEARS WALTER LEAD HIS WORK

An event of particular interest was the Adriano symphony concert directed by Bruno Walter, at which Strauss' symphonic poem Death and Transfiguration was featured. The composer was present and received rounds of applause. Maestro Walter, always a favorite in Rome, was given an ovation for his dramatic conducting of this work, also for his magnificent reading of Berlioz' Fantastic symphony. At Santa Cecilia, the Berlin Philharmonic Orchestra, under Hans von Benda, did a highly artistic and appreciated concert.

EARLY MONTEMEZZI OPERA RESTORED

The broadcasting (by command of Il Duce), of Hellera, an early opera by Italo Montemezzi, took place here on December 12 and 14, American soprano Franca Somigli singing the leading role. The performance was especially interesting as calling attention to the characteristics of Montemezzi's early work, highly prophetic of his subsequent masterpiece, The Love of Three Kings.

STELLA SAXTON.

JOINS REVELERS

JOHN HERRICK,
new member of the Revelers Quartet on radio programs thrice weekly. He recently sang in the Brahms Requiem in Rockville Centre, N. Y., and in the Mozart Requiem at the Church of the Ascension, New York. (Herbert Mitchell Photo.)

Choral and Orchestral Music in Syracuse

Elijah Sung by University Chorus and Soloists—Symphonic List and Recital by Bidu Sayao Attract

SYRACUSE, N. Y.—The University Chorus of 250 voices, now in its twenty-sixth year under the direction of Howard Lyman, gave Mendelssohn's Elijah on December 9 to an audience that packed the College of Fine Arts auditorium to capacity. The soloists, Maxine Stellman, soprano, Master Dexter Simpson in the part of the youth, Dorothea Flexer, contralto, Ernest McChesney, tenor, and John Gurney, baritone, were exceptional in every way.

The chorus sang with ringing tone, fine intonation, and a broad scale of dynamics from the lightest pianissimos to floods of tone in the climaxes.

On December 15, the Morning Musicales presented a program entirely by students and graduates of the College of Fine Arts.

The music students of the College of Fine Arts gave a recital for the delegates attending the meeting of American Society of Foresters on December 16. Warm applause greeted each number.

The following evening the Syracuse Symphony Orchestra, with André Polah as conductor, and Myron Levee as violin soloist, gave the fourth concert of its series in Lincoln Auditorium. Especially effective was the Mozart symphony (No. 34) in C major and the Nutcracker Suite of Tschaikowsky. In the Bruch concerto in G minor Mr. Levee revealed sound musicianship, a well developed rhythmic sense, a dependable technic and a tone of beautiful quality.

December 18 brought Bidu Sayao under the auspices of the Morning Musicales in Lincoln Auditorium. This artist gave an exceptionally artistic program, made up of three well known operatic airs and three groups of interesting songs. A delightful feature of her singing is the individual touch that marks the interpretation of every song.

H. L. B.

ISIDOR ACHRON

"Has the Soul of a Calm Conqueror"

New York Recital—Town Hall—Mon. Eve., Jan. 17, 1938

PARIS

(Carol-Bérard) Echo de Paris, Apr. 28, 1937.
Isidor Achron has the soul of a calm conqueror. He does not flog with a somewhat charlatanical violence the piano, this very often cunning deer; however, by precision, by the logic of his gestures, he subdues it, he subjugates it entirely to his will which is happily a very good will, sure in its plans, varied in its execution.

(Pierre Leroi) Excelsior, Paris, Apr. 28, 1937.
Is a virtuoso of the piano of high attainments. He proved it superabundantly the other evening, when giving a fine classical, romantic and modern programme, with undeniable qualities of executant and musician. His playing has a perfect balance in the sense that the artist never exceeds the measure, both in feeling, color effects and rhythm and in the bringing out of the creative thoughts.

(S. Demarquez) L'Art Musical, Paris, May 7, 1937.
I had never heard Mr. Achron, the American pianist, and I have pleasure in recording his brilliant qualities, particularly his attack, the briskness of which gives to his playing an airy and very fine sonorousness. This without prejudice to power and variety. Mr. Achron gave several examples of this in a selection of works by Chopin and modern pieces which he colored tastefully. He concluded with "Funérailles" by Liszt, which I have rarely heard with such a convincing expression in the search for emotion and sadness.

Steinway Piano

MILAN

Corriere della Sera, Milan, Mar. 9, 1937.
The announcement of the recital by the pianist Isidor Achron, attracted a large audience in the Conservatorium. Their expectations were justified. Achron confirmed his reputation as a precise, faultless and fully equipped executant for which he is also known and appreciated in Italy. After delighting his audience with two preludes and fugues by Bach, he passed to Chopin, and played with obvious pleasure, and the evening closed with Liadov, Prokofieff, Ravel, Shostakovich and Liszt, a splendid variety of composers and styles which showed in Achron careful preparation and versatility. Throughout the entire concert the applause was warm and continuous.

Il Popolo D'Italia, Milan, Mar. 9, 1937.
A musician trained to a strict conception of his art, Achron revealed in his pianissimo playing a soundness of understanding which invests his playing with an interesting nobility of expression. Technically sure of himself, he indulged in no meaningless virtuosity, thus imparting a never-failing interpretative balance to the music. Attentively followed by the audience, Achron was enthusiastically applauded after each item of the programme and at the close of his recital.

LONDON

(C. D. G.) London Daily Telegraph, Mar. 1, 1937.
There was, too, precisely the right blend of brilliance and sentiment in Isidor Achron's conception of the concerto. There seem to be no feats of dexterity which this accomplished pianist cannot perform with the utmost ease and precision, while his command of more intimate qualities of tone was shown in the places where the piano is employed as an instrument of the orchestra.

Morning Post, London, Mar. 1, 1937.
At the Queen's Hall, where Sir Henry Wood conducted the Queen's Hall Orchestra, the soloist in Liszt's Pianoforte Concerto in E Flat Major was Mr. Isidor Achron. This Concerto is a prime example of music which must either be performed exceedingly brilliantly or not at all. Half measures are less than useless. It is music that must be stood up to, and it was because Mr. Achron took it sternly in hand that he succeeded in persuading one that the work still possesses a life of its own. There was also his technical command of the music, which was admirable and of a quality well suited to pianoforte writing in which the element of display is of the first importance. The concert, which had included Beethoven's Seventh Symphony, ended with an effective performance of the Rhine Daughter's song from the beginning of the third act of "Götterdämmerung."

NEW YORK CONCERTS

DECEMBER 21

New York Oratorio Society Albert Stoessel again presided as the New York Oratorio Society, in Carnegie Hall, gave its one hundred and fourteenth performance of Handel's Messiah, making the Yuletide season official. The solo quartet comprised Grete Stueckgold, erstwhile Metropolitan Opera soprano; a debutante contralto, Ellen Repp; William Hain, tenor, and Gean Greenwell, bass, both of whom have appeared previously. Hugh Porter was at the organ, Harrison Potter at the cembalo and Charles Lichter concertmaster of the assisting orchestra.

Mr. Stoessel's chorus again demonstrated the results of his expert training. It is better balanced than for several seasons. This year, however, there were innovations of tempi and moments when exuberance of the singers offset the towering climaxes Mr. Stoessel likes to erect. Mme. Stueckgold, although apparently not in the best vocal condition, disclosed musicianship and a keen sense of oratorio style. Miss Repp revealed a colorful if somewhat small voice. Mr. Hain and Mr. Greenwell sang with full appreciation of the Handelian line, albeit the latter still adheres to a vibrato causing occasional faulty intonation.

DECEMBER 22

Herbert Ricker From out of Oklahoma came Herbert Ricker, young pianist, for a matinee debut in Town Hall in a list comprising two Beethoven numbers, a rondo, (op. 51 No. 2) and sonata (op. 53), the César Franck prelude, chorale and fugue and considerable Chopin. A sincere player, of limited dynamic range and technic but possessed of poetic sensitiveness, Mr. Ricker was at his best in the Chopin selections.

Roland Gundry A young American violinist from France, Roland Gundry, who has studied with Jean Galamian of the Russian Conservatory in Paris, made his recital debut in Town Hall. He showed definite assets indicating an aptitude for violin playing, such as the ability to draw a full tone of vibrant appeal in *cantilena* and a notable facility in executing passage work with sparkling virtuosity. Probably his best performance was in the Glazounoff concerto. His mastery of phrasing and structural proportion was also in evidence in his playing of the Corelli-Kreisler La Folia variations and the Bach chaconne. There is undoubtedly great promise in his present state of development. Other numbers were by Chausson, Veracini, Paganini, Stravinsky-Dushkin and Tartini-Kreisler. Arpad Sandor was an efficient accompanist.

DECEMBER 23

Philharmonic Orchestra A surprise attraction met the patrons of the Thursday and Friday concerts in Carnegie Hall, for Guiomar Novaes was to have been the soloist in Beethoven's G major piano concerto, but as she fell ill, a hastily summoned artist substituted in the person of Amparo Iturbi, sister of the renowned Jose.

Mme. Amparo Iturbi offered smooth playing but did not reveal all the possibilities in the Beethoven pages, her interpretation being too delicate at times, and hardly poetical enough in the slow movement. However, pearly scales, refined tone, and sharp accentuation gave compensating pleasures.

John Barbirolli brought back Berlioz' Fantastic Symphony, which deserves occasional hearing if only to remind of that composer's "programmatic" innovations and elevated achievements in orchestration. Under the Barbirolli stick, the work had stimulative and bright-hued hearing. Opening the concert was a symmetrical and gracious reading of Corelli's Concerto Grosso (No. 8), whose translated subtitle is "Made for Christmas Night."

DECEMBER 26

Adolf Busch and Rudolf Serkin The opening recital in a series which will include Beethoven's ten violin and piano sonatas was given by Adolf Busch and Rudolf Serkin at Town Hall. The eminent artists had both been heard in solo capacties before in New York, but never in joint appearance. They are ideally matched in sonata performances, a happy circumstance that does not always obtain with even the finest musicians. On this occasion they did three sonatas: D major (op. 12, No. 1); G major (op. 96), and E flat (op. 12, No. 3). The fine-grained musicianship of Mr. Busch's violin playing was demonstrated to outstanding effect, seconded by the temperamental fire and broad grasp of form displayed by the pianism of Mr. Serkin. Their ensemble was authentic and meticulous to the last degree. The works offered, two from the early, and one from the later of Beethoven's creative periods, held sufficient contrast in addition to their supreme musical value, to make this an engrossing evening. There was the warmest applause from a genuinely appreciative audience.

FEATURED IN PREMIERE

SELMA AMANSKY,

dramatic soprano, sang the leading role in Harl McDonald's Tragic Cycle with the Philadelphia Orchestra (Eugene Ormandy, conductor) in Washington, D. C., and Baltimore, Md., on January 11 and 12. She is a pupil of Estelle Liebling in voice and Dr. Ernst Lert in opera. (Photo by Albert Petersen.)

Philharmonic Orchestra Substituting the Tschaikowsky fifth symphony for the Berlioz Fantastic, Mr. Barbirolli, on this day-after-Christmas afternoon also repeated the Corelli concerto grosso (No. 8) in G minor and the Beethoven G major piano concerto, in which Amparo Iturbi again appeared for the indisposed Guiomar Novaes.

Mr. Barbirolli seemed enthusiastic for the Tschaikowsky, playing it in impassioned fashion and with brilliant climaxes. Miss Iturbi gave a vivid reading to the Beethoven opus, while the Corelli concerto, Fatto per la Notte di Natale, reflected the aura of Christmastide with the pastorale section, somewhat Handelian in atmosphere and read in exquisite style.

DECEMBER 27

Maurice Eisenberg The entry of a new cello virtuoso of outstanding gifts was the exciting event at Town Hall, when a large audience hailed Maurice Eisenberg, returning for his American debut after much concert work abroad. He is no stranger to this country, for he was brought here as a boy and studied at the Peabody Conservatory, later playing in the Philadelphia and New York Symphony orchestras. His later association has been with Casals in Europe. With Ernst Victor Wolff as a skilled piano associate, Mr. Eisenberg played a full-bodied program including the Brahms sonata in F major, the Bach unaccompanied one in E flat major (No. 4), another by Valentini, besides smaller pieces by Turina, Hindemith, Albeniz and Weber. He has a consummate finger technic and a sensitive art of bowing marked by great flexibility. His exploits reached their highest point in the Bach and Valentini works, which had a fine command of structure and remarkable subtleties of dynamics. In the final group he captured the atmosphere of the Turina and Albeniz pieces with notable effect. The program was lengthened by encores, and the "bravos" and applause left no doubt that he had scored outstandingly.

DECEMBER 30

Philharmonic Orchestra Mischa Elman's current New York reappearance at this concert was something to arouse the deep interest of lovers of violin art. He selected the Beethoven concerto as his medium and the choice proved to be particularly happy, except for the use of the player's own cadenzas, which seemed to the present reviewer to be somewhat out of the picture, owing to their technical complexity and because they did not altogether preserve the proper classic line. However, with that reservation, the reading was a lofty one, reverential, thoroughly musical, and infused with the warm touch that Elman imparts to everything he performs. His tone retains all its justly famed glow and appeal. The listeners took the artist enthusiastically to their hearts.

The accompaniment supplied by Barbirolli had the ideal attributes of close understanding and intimate communion, so that the opus reflected its full symphonic intent. He also gave highly refined and atmospheric interpretation to the beautifully written Respighi suite (No. 3) on ancient Italian melodies. Winding up the program, came a charming Barbirolli thought, with hearing of several compositions by Johann Strauss, liltingly and colorfully played.

JANUARY 2

William Hain A Sunday afternoon recital of artistic sort was given by William Hain, tenor, in Town Hall. This singer has had a wide activity in the oratorio and concert fields, as well as in stage productions. He measurably deepened the good impression made by his work with the New York Oratorio Society in recent years by showing assets as a song interpreter. His program was wisely chosen to display the beauties of his finely-sustained *mezza-voce* singing and his adroit command of diction. The French groups, listing works of Fauré, Aubert, Koechlin and Poldowski, were particularly en-

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joyable in these respects. In German Lieder by Schumann, Schubert, Marx and Strauss, there were moments when a more robust style and wider gamut of effects would have been desirable. The vocal line was well managed in an excerpt from Haydn's The Seasons and the closing English group by Williams, Procter, Bridge, Quilter and Carpenter won particular response. As a whole, the concert was a rewarding one and exhibited a definite personal style. The dependable accompanist was Gibner King.

Philharmonic Orchestra Bidding a temporary farewell, John Barbirolli again had Mischa Elman, violinist, as soloist for the matinee program of the Philharmonic-Symphony Society in Carnegie Hall. From previous programs the conductor selected the third suite of Respighi's transcriptions of old dances and airs for the lute; the second symphony of Beethoven and Berlioz' Roman Carnival overture. Mr. Elman, making his third appearance in four days with the orchestra, played the Tschaikowsky concerto, the work with which he made his American debut on December 10, 1908. Taking the concerto somewhat more deliberately and stressing its virtuoso episodes to the full, the violinist again revealed that opulent tone identified with his playing. Mr. Barbirolli and the orchestra permitted the soloist full opportunity for individual display. The Berlioz was a dazzling finale for the temporarily departing leader.

Harriet Eells An unconventional program which denoted musical intellect of a high order was presented in Town Hall at night by Harriet Eells, mezzo-soprano. The Mahler Lieder eines Fahrenden Gesellen; four French poems, set with viola and piano accompaniment by Loeffler; an English group containing three "first-times" by Arthur Shepherd, Erno Balogh, and Kenneth Walton; four folksongs of Auvergne, and a group of Hugo Wolf Lieder comprised her formal list. It was a taxing schedule and was sung with sensitiveness and admirable musicianship, albeit the tonal color might have revealed more graduation. Arpad Sandor gave complete support and understanding at the piano while Carlton Cooley, the violist, added much to the Loeffler group.

CONSOLE ARTIST

PIETRO YON
at Carnegie Hall, New York, gave a December 18 program of his Christmas music. (Musical Courier Staff Photo.)

JANUARY 3

Yehudi Menuhin Carnegie Hall held an overflow audience for the violin recital of this tremendously popular artist, stage seats taking care of the patrons who could not be accommodated elsewhere. The response of the listeners was in ratio to their numbers, and a series of tumultuous ovations accompanied the entire progress of the concert.

Menuhin's eminent qualities were in warm evidence on this occasion, his deep musical insight, vibrant tone and temperament, and extensive technical facility being displayed in Tartini's Devil's Trill Sonata (Kreisler edition), Bach's unaccompanied partita in D minor, Lalo's F minor concerto, Szymanowski's Dryades et Pan, and Paganini's Le Streghe. The Bach music included the Chaconne, and that excerpt represented perhaps the loftiest interpretative height reached by Menuhin, although admiration must go also to the classic breadth of the Tartini playing, and the refined touches with which the performer alleviated the frequent shallow moments of the Lalo pages. Of course, the Paganini finale brought a shower of brilliancy that had its reward of wild applause and many encores.

JANUARY 4

Pierre Luboshutz and Genia Nemenoff A duo-piano recital by Pierre Luboshutz and Genia Nemenoff offered a highly varied program in Carnegie Hall. The novel and intriguing items included Busoni's transcription of the overture to Mozart's Magic Flute; a sonata in G major by J. C. Bach; the Mendelssohn *scherzo* arranged by Philipp; Brahms' Haydn variations; Weber's Invitation to the Dance; Portnoff's March of the Imps, and Levitzki's Tzigane Valse, both dedicated to the performers; Rimsky's Flight of the Bee, in two-piano version by Gould and Shefter; Chasins' Carmen Fantasy; and Mr. Luboshutz's arrangements of Cui's Orientale and Bach's Now Comes the Gentle Saviour. The artists' ensemble playing was marked by sympathetic collaboration in matters of tempi, tone and dynamics; their work is distinguished by flexibility to a notable degree. Particular beauty of coloring was given to some of the Brahms variations. Several repetitions and encores were demanded by a large audience.

Jussi Bjoerling The initial New York recital in Town Hall of Jussi Bjoerling, the young Swedish tenor who has been engaged by the Metropolitan Opera for performances next season, attracted many eminent musical personages as well as his countrymen to hear him, and their ardent reception assuredly bore out the advance information concerning Bjoerling's phenomenal voice.

Without doubt Mr. Bjoerling is possessed of one of the most striking and powerful voices of the present time. He uses it extremely well, singing with flexibility, sound musicianship and accuracy, although he has a tendency to push his voice on top tones unnecessarily. This habit was slightly noticeable in the operatic arias from Puccini's La Boheme and Tosca, and is also apparent in phonograph records to which this reviewer has listened. It is a fault easily overcome, however, and probably less noticeable in a larger auditorium than Town Hall.

The tenor's program listed a Don Giovanni aria by Mozart, an excerpt from Verdi's Requiem, a group of Schubert Lieder of which Die böse Farbe was sung with technical and interpretative finesse of outstanding skill. After the La Boheme aria, in which a high C was negotiated with ringing clarity, two groups, in Swedish, by Sibelius, Alfven, Petersen-Berger, also delighted the audience. The Alfven song, The Forest Is Sleeping, displayed Bjoerling's beautiful *mezza voce* and was resoundingly applauded.

Mr. Bjoerling is certainly a valuable addition to the Metropolitan roster and can take his place with the foremost tenors of the operatic and concert stage.

JANUARY 5

Marjorie Lawrence Since she joined the Metropolitan Opera Association, Marjorie Lawrence, Australian Wagnerian soprano, had eschewed making her New York recital debut and many had wondered at this attitude. But when she appeared finally on this afternoon in Town Hall, the wonder increased, for here was a singer, identified heretofore solely with opera, making a profound impression as a concert artist. Miss Lawrence opened her list with the Divinités du Styx aria from Gluck's Alceste and then went into Lieder of Brahms. She startled her audience by offering an entire group of Pfitzner—something never before done locally—before concluding her formal schedule with some Franck, Duparc, Milhaud and Richard Strauss.

It is a pleasure to record that Miss Lawrence possesses a full-range voice, one that climbs the peaks and then descends to the contralto depths without forced or cloudy tones. It is an opulent voice, luscious and well-rounded and tonally one of great beauty. Interpretatively, as revealed in the taxing Pfitzner group, Miss Lawrence is completely in accord with the authors of the texts and she uses her voice admirably as the medium for interpretation, not solely to display its tonal beauty. Although Felix Wolfes at the piano, at the outset, attempted to lead the soprano, he speedily became merely a capable collaborator.

Philharmonic Orchestra Georges Enesco took the baton for his period of Philharmonic Orchestra guest conducting in a program of substance, masterfully presented. Beethoven's Fidelio Overture, simplest and most direct of the four composed for that opera, had a vividly contrasted reading, though the orchestra did not seem to fulfill the conductor's conception in all details. The Haydn symphony in D major, seventh of the dozen composed for Salomon of London, better revealed the leader's sensitivity to the composer's thought. Played with full orchestra, this prankish work, somewhat Mozartian in its coloring, had a carefully modelled and superbly sonorous exposition. The novelty of the concert was a symphonic poem, Actaeon, by the forty-four-year-old compatriot of Mr. Enesco, Alfred Alessandresco, a former pupil of d'Indy in Paris, who has directed the Royal Opera and the Philharmonic Orchestra in Bucharest. The music is based on the legend of the bold hunter who dared to look on Diana while she was bathing in a forest pool, was changed into a stag and hunted to death by that celebrated patroness of the chase. Dating from 1914, it won a Roumanian State Prize, and is pleasing if somewhat banal thematically, expertly scored in an idom recalling Strauss and Debussy. It had a glowing portrayal, as did also an excerpt from Berlioz' dramatic symphony, Romeo and Juliet. The orchestra rose at Enesco's entrance, and he twice waved the players to their feet to share in the increasingly warm applause.

(*Continued on page 40*)

ANNE MUNDY
PIANIST

NEW YORK RECITAL DEBUT
Town Hall, Dec. 10

"Miss Mundy's performances were fluent and correct. She phrased carefully and her playing was clean."
—Noel Straus, Times.

"Her conceptions gave evidence of having been carefully planned."
—J. D. B., Herald-Tribune

"Miss Mundy is a musical player, with a sound basic equipment and the ability to form and project clear conceptions of the music in hand." *—Sun.*

"She had feeling, sensitivity, good tone and fleet fingers."
—Post.

"The piano sang sonorously and whispered appealingly with effective contrasts in tone coloring. Miss Mundy is well grounded technically and displays a crispness and vitality in her playing which is heard all too seldom even from members of the opposite sex." *—Brooklyn Eagle.*

BOSTON DEBUT
Jordan Hall, Dec. 16

"She plays with strength and sureness once considered, in a more patronizing day, to be the sole accomplishment of men."
—C. W. D., Globe.

"Miss Mundy's talents are suited to the romantic Schumann of the Humoresque. . . . Her interpretations of the romantic slow movements were expressive. She is particularly sensitive to the subtle effects of sonority, and showed considerable skill in her treatment of significant inner voices." *—P. C. A., Herald.*

"A pianist good to look at and good to listen to . . . her playing is both authoritative and sensitive, imaginative and thoroughly competent."
—Warren Storey Smith, Post.

"This was playing to which the listener could yield with the assurance that whatever should be forthcoming would be worthy of serious attention. . . . *Watch this young woman; she is going to cut a wide swath through these United States."*
—Redfern Mason, Transcript.

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Monte Carlo Dance Series—Klemperer Guests with Stock Forces—San Carlo Opera Appears—Messiah Sung by Apollo and Swedish Clubs

CHICAGO.—During the holiday season the Ballet Russe de Monte Carlo attracted huge audiences to the Auditorium for its fifteen performances, which included four novelties and twenty old favorites. Balletomanes were greatly pleased by most of the ballets introduced here by this unique organization, in whose personnel are terpsichorean artists of the first order.

Otto Klemperer, conductor of the Los Angeles Philharmonic Orchestra, was guest with the Chicago Symphony Orchestra at the December 23-24 concerts and again on December 28. In the Beethoven C minor symphony the leader revealed the full gamut of his transcendent art and equalled his emphatic success in the Strauss Don Juan tone poem and the Bach C major toccata. Artur Rubinstein, not heard here since 1922, triumphed in the Tschaikowsky B flat minor concerto.

Returning from a brief Christmas vacation, Frederick Stock conducted the last concerts of the closing year with Rudolf Serkin as piano soloist. The young Bohemian pianist's brilliant performance of Beethoven's Emperor concerto and Stock's magnificent reading of Brahms' third symphony were the highlights of a program made up of old favorites.

SWEDISH CHORUS GIVES MESSIAH

Annually around Christmas the Swedish Choral Society sings Handel's Messiah at Orchestra Hall, under the guidance of its leader, Harry T. Carlson. This year's performance easily ranks as the most satisfying yet heard from this outstanding chorus. Conductor Carlson has the ability of getting from his cohorts of fine singers every ounce of energy and enthusiasm. Of the soloists, Elsa Harthan Arendt easily dominated by her authoritative delivery of the soprano part.

APOLLO CLUB HANDEL PERFORMANCE

Now in its sixty-sixth season, the Apollo Musical Club has reached the pinnacle of its long and serviceable existence. The Apollos have been led by only three conductors since the club's inception and have sung the Messiah ninety-one times in that period. Edgar Nelson has rejuvenated his forces, replacing old elements with fresh young voices and the results have been felt artistically and financially, since Orchestra Hall was sold out. This tells the story far better than a lengthy review.

COUNCIL PRESENTS FLORENCE KIRSCH

The Adult Education Council's third concert with Florence Kirsch as soloist fell below the high standard established in its musical art series. The young Chicago pianist's performance left much to be desired as to execution and interpretation.

SAN CARLO OPERA SEASON

The San Carlo Opera Company gave fifteen performances in as many days at the Auditorium Theatre, beginning January 3 with Rigoletto. The repertoire consisted of old favorites, with the usual San Carlo casts of routined and versatile singers, of whom Dimitri Onofrei and Bianca Saroya are, as ever, among the mainstays and most popular members.

PADGITT STUDENTS IN RECITAL

In a recital at the Auditorium Recital Hall, students of Bissell L. Padgitt showed the excellent results being obtained by this piano instructor, whose class includes pupils ranging from six years up. Four of those heard December 19 have studied less than one year—Marilyn Ryun, Helen Peterson, Joyce Anderson and Patricia Franzese. The more advanced included Jack Nathanson, Burton Zollo, Stephen Vise, Amy Pfeiffer and Bernard Sahlins.

RADIE BRITAIN'S SUITE HEARD

Radie Britain's Infant Suite, in three movements, played by the Philharmonic Women under Fanny Arnsten-Hassler, conductor, December 18, proved to be the highlight of an interesting program.

MARION SCHROEDER BOORAS' ACTIVITIES

Besides appearing regularly as first soprano in the WGN Octet and as soprano soloist at St. James' Episcopal Church, Marion Schroeder Booras fulfills recital engagements. This season she has sung for the Musicians Club of Women, the Executives' Club, Medical Men's Club (Oak Park Arms Hotel), the German American Women's Club, Chicago Juniors (Adelmer Farm, Barrington, Ill.), Medical Association's anniversary and with the Chicago Bach Singers. Mrs. Booras' students include Lucille Barker, soprano soloist of Proviso High School Glee Club; Bob Morton, bass soloist of Roosevelt High School *a capella* choir and Janet Monroe, soloist at Trinity Methodist Church.

JOHN SAMPLE STUDENTS

Ruth Marjorie Slater, contralto, sang in Messiah with the University of Illinois in Champaign, Ill., and is soloist at Temple Sholom. Elva Gamble was the soprano with the Navy Band in the Civic Opera House on Navy Day. Edward Stack, baritone of Temple Sholom, sang the Court di Luna role in Il Trovatore with the Wisconsin Grand Opera Company in Milwaukee. Virginia Richards, soprano, was heard recently before the Paducah Music Club in Paducah, Ky., and appeared in joint recital in the Brown Hotel, Louisville. Diane Denise has fulfilled engagements at the Sporting Club in Monte Carlo and the Kursaal in Geneva, Switzerland. Arthur Wilkinson, tenor, sang the role of Alfredo in La Traviata in Sheboygan, Wis., December 12. John Macdonald, bass-baritone, was heard with the Apollo Club on December 27.

ELAINE DE SELLEM STUDIO NOTES

Hazell Bett sang a leading role in The Chocolate Soldier in LaSalle, Ill., in November. Ruth Behrens appeared at the Community Church in Park Ridge, Ill., December 5, and is soloist at Hyde Park Methodist Church. Evelyn Carlson has been reengaged as soloist of the Sunday Evening Choir of the Second Presbyterian Church. Charlotte Clutterbuck, soprano, and Theophil Voeks, tenor, sang in Messiah at the Wellington Avenue Lutheran Church on December 19. Olive Dobson, contralto, sings at the Barrington Christian Science Church. Ruth Erickson, soloist of Moline (Ill.) Methodist Church, commutes to Chicago for lessons with Miss De Sellem regularly. Maurice Hansing is director and soloist at the Blue Island Methodist Church. Genevieve Miess is rehearsing Santuzza in Cavalleria Rusticana with a local opera group. Esther Blaird Rich is the soprano at St. Margaret's Episcopal Church. Margaret Winston was heard by the Friends of Music recently. Theophil Voeks sang excerpts from Die Walküre and Schubert Lieder for the German Club of the University of Chicago on December 12. Blanche Frye was heard in concert at the Studebaker Theatre on October 31 under Bertha Ott's direction. Betty Dando is singing operatic excerpts at a popular night club.

AUDITORIUM RECITAL HALLS POPULAR

During December recitals and concerts were given in the various recital halls of the Auditorium Building, as follows: Recital Hall, fifth annual musicale of Phi Omicron fraternity; American Student Union presented Anatol Rapoport; joint recital by Paul Dorfman, pianist, and Julius Blackman, bari-

VERSATILE CONTRALTO

SONIA SHARNOVA,

contralto, of the Chicago Civic Opera, was soloist with the Illinois Symphony Orchestra, in Chicago, later beginning the concert series at the University of Chicago. On December 1 she sang Brangäne to Kirsten Flagstad's Isolde with the St. Louis Opera Company. Miss Sharnova sang Fricka with Flagstad as Brünnhilde and Lotte Lehmann as Sieglinde in Die Walküre with the Chicago Opera in Milwaukee. (Photo by Maurice Seymour.)

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tone; Bissell L. Padgitt students' recital; Perrin Hall, Evelyn Copley, soprano and Bela Berger, baritone, joint program; A. M. Kuechmann's students' recital; Lilli Bogen Morris presenting Rose Lorber, soprano, and assisting artists in concert; Olga Manfredo presenting Mary Baba and Amelia Mezzetta, pianists, and Cathrine Caligaris, soprano, and Victoria Manfredo, violinist, in joint recital; Rose Room, Myrtle Gill's piano students in recital.

LEO PODOLSKY'S PUPILS' APPEARANCES

Florence Smith was guest artist for the Civic Chorus of Michigan City, Ind. Estella Felton played for Fort Checaugon Chapter, Daughters of American Colonists. Wade Parks was heard at the First Methodist Church in South Bend, Ind., and in several programs at the Fine Arts School there. Eileen Everett gave recitals for the Tuesday morning Musicale and the Women's Club in Jackson, Mich. Frieda Wall gave a program for the Thursday Morning Musicale in Kalamazoo, Mich., and played at rehearsals of the Kalamazoo Symphony Orchestra for Percy Grainger. Irma Orser Youngfelt and Kathryn Dyer both offered programs in Sherwood Recital Hall. The latter had the assistance of her teacher, Leo Podolsky, at the second piano. RENÉ DEVRIES.

Eighteenth Century Singers in Costume Programs

CHICAGO.—The programs of old French and English songs which the Eighteenth Century Singers of Chicago present in costumes of the period, under Erma Rounds, director and accompanist, have been heard by the Illinois Federation of Women's Clubs convention, Chicago; Neighbors Club of Kenilworth, Ill.; First Presbyterian Church, Wilmette, Ill.; Philharmonic Club, Chicago; Blue Island (Ill.) Woman's Club; General Henry Dearborn chapter, D. A. R.; Morgan Park Woman's Club; North Shore Catholic Women's League, Winnetka, Ill.; Chicago Artists Association; Phi Mu Alpha fraternity; Pekin (Ill.) Association of Commerce; Evanston Woman's Club; Morten High School; Wilmette P. T. A., and Rogers Park Woman's Club.

Oliver Stewart in Miami Recitals

Oliver Stewart, American tenor, gives the first of two concerts tomorrow night (January 16) at the Hollywood Beach Hotel, Miami, Fla., the second being scheduled for February 6. Last month he was heard at the Towers Hotel, Miami, the Mana-Zucca Club, at the Dallas Park Hotel in Miami. On December 26 Mr. Stewart gave a recital at the Hillsboro Club, Pompano, Fla.

Stradivarius Series at Library of Congress

A series of nine concerts of chamber music has been given at the Library of Congress, Washington, D. C., in commemoration of the two hundredth anniversary of the death of Antonio Stradivarius and broadcast over the blue network of the NBC from Station WMAL. The instruments used were the Stradivari quintet presented by Mrs. Gertrude Clarke Whittall.

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Di Primo in Ten States on January Tour

Santo Di Primo, tenor, will be heard in ten states during the month of January. He will appear in recital in Hazleton, Pa., January 3; Warren, Pa., 5;

(Photo by Mayfair Studio, Inc.)

SANTO DI PRIMO

Freeport, Ill., 7; North Platte, Neb., 10; Cheyenne, Wyo., 11; McPherson, Kan., 13; Duncan, Okla., 15; Vicksburg, Miss., 18; Columbia, Tenn., 20; Centralia, Ill., 21; Winona, Minn., 24; Monmouth, Ill., 25; and Cumberland, Md., 27.

English Music Drama in Hamburg Performance

Dunhill's Ice Queen Written to Fairy Libretto—French Musicians and Music on the Elbe

HAMBURG.—The first performance at the State Opera of Thomas Dunhill's fairy work, The Ice Queen, reveals music much more important than one would expect for a product of this kind. It is cleverly written, has charm and rhythmic appeal. Dunhill knows his way with the orchestra and his ballet numbers gave opportunity for splendid cooperation by the dancing corps. As the composer was unable to be present for the Hamburg performance, Theo Ziegler conducted. Helge Swedlünd did the delightful *mise-en-scène*.

The novelty before Dunhill's opus was Mozart's Elopement from the Seraglio, presented with fascinating detail. Erna Berger (guest artist from Berlin) was the heroine of the opera, and shared her success with Schmidt-Isserstedt, clever young conductor. Opera-goers showed hearty appreciation for both the Dunhill and Mozart works.

VIVE LA FRANCE!

French music and artists have held the center of the concert stage for the past weeks. Cortot gave two Chopin recitals, winning his usual splendid success; the popular Pasquier Trio played Beethoven and Mozart with superb artistry. Other recent hearings were Jean Françaix's quartet, a kind of suite in four movements, pretty music, played by the Harke Quartet; and Stravinsky's Game of Cards (not French music, but hailing from Paris!) given in an orchestral program by Eugen Jochum and the State Philharmonic Orchestra. EDITH WEISS-MANN.

Hofmann Lionized in Appearance With National Forces in Baltimore

Recitals of John Charles Thomas, Martinelli, Colette D'Arville, Frank Gittelson, Artur Rubinstein Are Features—Peabody and Women's Orchestras in Programs

BALTIMORE, MD.—The usual holiday lull settled over the local season, practically all musical activity ceasing during the final two weeks of the year. Prior to this, there had been several concerts definitely worth writing about. Chief among them was that by the National Symphony Orchestra, under Hans Kindler, at the Lyric on December 14. A tremendous audience packed the auditorium, attracted mainly by the distinguished soloist, Josef Hofmann. For this Golden Jubilee concert appearance, Hofmann chose Beethoven's fourth concerto in G major as the vehicle to bear the full beauty of his matured art, and received a prolonged ovation. The orchestral items included Beethoven's Prometheus Overture and seventh symphony. The ensemble was in excellent form.

NOTABLES IN RECITALS

Two outstanding recitals were given in Baltimore on December 10. In the afternoon, John Charles Thomas sang in the Peabody Friday Series to an audience that overflowed the regular seats, necessitating extra chairs on the stage. The tremendous enthusiasm of the audience was fully justified by the fine singing of the soloist, who has seldom sounded better. Carroll Hollister, as usual, was at the piano. In the evening, at the Lyric, William Albaugh presented Giovanni Martinelli and Colette D'Arville, soprano. The Metropolitan tenor richly rewarded a regrettably small audience; there was a thrilling ring to the opera arias on his program. His three English songs were She's Somewhere (Bennett), Southern Serenade (Klemm) and Ah, Love But a Day (Beach). Two duets were sung by Martinelli and D'Arville, both from Il Trovatore.

The Peabody Friday afternoon recital on December 4 offered Frank Gittelson, concertmaster of the Baltimore Symphony Orchestra and member of the violin faculty at the Conservatory. Austin Conradi, also of the Peabody faculty, was associate artist in the Brahms A major sonata for piano and violin. Marie Hogan, Mr. Gittelson's wife, officiated at the piano for the rest of the highly interesting program, which was beautifully played by the recitalist.

Artur Rubinstein offered a splendid recital on the following Friday and was forced to add three encores. In the evening, Mary Hill Doolittle, cellist, gave a charming recital of none-too-familiar music at Cadoa Hall.

CONSERVATORY ORCHESTRA

The Peabody Conservatory Orchestra, under the direction of Gustav Strube, offered its first concert of the season on December 15. One of the soloists was George Steiner, heard in the solo part of the first movement of a violin concerto by Howard Thatcher, which received its first performance on this occasion. A feature of the orchestral program was Schumann's symphony in B flat.

On December 21, the Women's String Symphony Orchestra, conducted by Stephen Deak and augmented by several male players, appeared in the first concert of its second season. It was unfortunate that more people failed to turn out for this interesting program of new and old music.

The American Society of Ancient Instruments, directed by Ben Stad, was heard at Cadoa Hall on December 8. A fine recital was offered by Ida Krehm at the Baltimore Music Club at the Southern Hotel on December 18. It will be a pleasure to follow the highly promising career of this young pianist. Rimsky-Korsakoff's The Bumble Bee Prince was presented to a large audience at the Lyric on December 29. G. K.

Eugene List Playing with Four Orchestras

Eugene List, American pianist, appears with the Detroit Symphony Orchestra there tonight (January 15) in the Liszt E flat concerto. Next month he assists the Chicago Symphony Orchestra and in March plays with Eugene Ormandy and the Philadelphia Orchestra. In April he appears with the New York Philharmonic Orchestra under John Barbirolli.

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"THE PERFECT MANON OF OUR EPOCH"

by Herman Devries

GRACE MOORE, beloved star of movies, radio, concert and opera, graced the Civic Opera stage in the role of "Manon" last night.

Her Manon Lescaut has been acknowledged the greatest since the days of Sybil Sanderson, according to Paris critics where both artists triumphed in this role at the Opera Comique. After witnessing her performance it is my pleasure to pronounce her THE PERFECT MANON OF OUR EPOCH.

Miss Moore is more than a mere singer, though her voice of melting loveliness has enthralled millions; she possesses personal magnetism and charm in a superlative degree; she understands the stage in all its perplexities, and she is a mistress of the art of acting.

These qualities were evident throughout the presentation, there was not a weak moment, every gesture was in its place, and every vocal inflection had its own meaning, in short La Moore became the embodiment of the Massenet-Meilhac heroine.

The phrase "Je suis encore tout etourdie" had all the simplicity of the maiden fresh from country fields, about to enter the convent, whilst her farewell to "The Little Table," poignantly breathed, so stirred the audience that many were moved to tears; but it remained for the Manon of the St. Sulpice scene to unloosen the storm of plaudits, into a frenzied demonstration.

Au revoir Grace Moore et a bientot! May fate so will it that we shall have you with us for many more such performances.

Ovation followed ovation in this memorable performance, the like of which would necessitate resurrecting the old discontinued sign "Standing Room Only."

Chicago American, November 18, 1937.

WILD OVATIONS

GRACE

Prima Donna Soprano, M

GRACE MOORE GETS SERIES OF WILD OVATIONS

by Edward Barry

A FACE and figure known in all the movie houses on the main streets and back streets of the world and a voice familiar to every one who has ever twirled a radio dial were the features of Wednesday's performance of "Manon" by the Chicago City Opera Company. Face, figure and all belong to Grace Moore, American soprano, who on this occasion made her Chicago operatic debut.

Even the capacious Civic Opera house can hold only the tiniest fraction of the Grace Moore public. That tiny fraction filled every seat in the huge structure and endeavored to apprise the singer, on behalf of the tens of thousands who were unavoidably absent, of the deep affection in which she is held.

Again and again the house rocked with applause; on occasion there were shouts mingled with the noise of pounding palms. A good time, apparently, was had by all.

Miss Moore, too, must have had a pretty good time, for ovations such as that which followed the third act are not commonplaces in the life of anybody. Certainly not in the life of a singer who spends most of her time working for a distant and invisible audience.

A likable personality, a nice eagerness to please, and a clear, easily produced voice are the principal reasons for Grace Moore's astoundingly successful career.

Chicago Daily Tribune, Nov. 19, 1937.

GRACE MOORE'S MANON THRILLS OPERA CROWD

by Robert Pollak

GRACE MOORE'S first Hollywood success was in a film which devoted a generous sequence to the first act of "Madame Butterfly." When it appeared the critics of grand opera sighed wistfully for a glimpse of Miss Moore in the delectable flesh.

For here was a lady, winsome of face and figure and possessed of a brilliant soprano, who might lead the little company of American artists who are trying to strike the shackles of convention from a fascinating but annoying art form.

Last night at Wacker and Madison the lady made her Chicago operatic debut as the Manon of Massenet's perfumed tragedy and **drew cheers from a sold-out house** that found her to be the answer to an impresario's prayer. The opinion was unanimous as far as I could tell. And one of our most captious reporters was heard to murmur that if this is what Hollywood can do for grand opera, then God bless Hollywood.

Daily Times, Chicago, November 18, 1937.

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GRACE MOORE ACCLAIMED FOR HER GLORIOUS "MIMI"

"Addio" Brings Star Great Ovation

by Herman Devries

GRACE MOORE'S appearance as Mimi in "La Boheme" at the Civic Opera House at last Saturday's matinee was of great significance since it marked her fifty-second presentation of the Murger heroine.

She had sung it in twenty-six opera houses the world over, receiving honors and decorations galore for a portrayal acclaimed by all since the event of her debut in the same role at the Metropolitan Opera House some years back.

Her Mimi ranks with other of her successes and Saturday her voice never seemed so glowingly beautiful, especially was the "Addio" sung with glorious tone and a pathos unsuspected in this star of the movies, winning **her a rousing ovation.**

Miss Moore is to return to us next year in several new portrayals, something truly worth looking forward to for the success of the Chicago City Opera Company from the artistic and financial point of view.

Chicago American, Dec. 13, 1937.

THE easiest way for me to pigeonhole yesterday afternoon's "La Boheme" at the opera is to describe it as **the best "La Boheme" ever given in this town.** The capacity audience, drawn to Wacker Dr. by the Puccini tear-jerker and by Grace Moore and Galliano Masini, must have thought so, too, judging from the mighty huzzas that greeted the principals at curtain time.

Just in case anyone might have his doubts, Miss Moore proved once and for all at the matinee that she is no product of celluloid or microphone.

Sunday Times, Chicago, Dec. 12, 1937.

FULL HOUSE CHEERS GRACE MOORE IN OPERA

by Janet Gunn

IN the Civic Opera House, which was filled to overflowing yesterday afternoon, a triumphant performance of "La Boheme" was staged.

Grace Moore somewhat subdued her dazzling personal charm to assume a gentle graciousness that so aptly personified the wistful Mimi, thereby revealing her multifaceted versatility in a delicate, intimate way, such as has never been exhibited by the movie queen in any screen production. She colored the golden, luminous quality of her rare and beautiful voice with a plaintive inflection that melted the heart in its enchanting pathos. In a career that is covered with glory, it still must be said that **she has never sung more gloriously.** The auditors expressed their admiration for the beloved diva with salvos of applause.

Chicago Herald and Examiner, Dec. 13, 1937.

BOOKED FOR NEXT TWO YEARS

1938

January, February	**Metropolitan Opera—New York and on tour**
February, March	**Coast to coast concert tour**
June, July	**Next motion picture—Hollywood**
September, October	**European opera and concert engagements**
November	**Chicago Opera**
December	**Metropolitan Opera**

1939

January	**Metropolitan Opera**
February, March	**Coast to coast concert tour**
Spring	**First tour of South America**

Miss Moore as Mimi in "La Boheme"

in which she returns to the Metropolitan stage on Saturday afternoon, January 15th, 1938. First Puccini opera broadcast over NBC.

SEASON 1938-1939

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NEW YORK JANUARY 15, 1938 No. 2955

Lightning never strikes twice in the same place, but many a faulty piano technician does.

—o—

A man is known by the musicales to which he is invited.

—o—

Brahms and Tschaikowsky had to yield to the Yankee Turkey in the Straw at the White House reception to please Vice-President Garner. Does Mr. Garner belong to ASCAP?

Intrenched Privilege

The Musical Union in New York has finally decided to prevent orchestral members from filling two, three or more jobs, and earning individually as much as $300 every seven days, while many of their able colleagues are unemployed or compelled to work in WPA orchestras for $22.50 per week. The more fortunate instrumentalists threaten to plead the "restraint of trade" and enter combined suit against the union. The latter should by all means acquaint the public with the situation, and secure the indorsement of an aroused citizenship.

—o—

Where Charity Begins

Announcement is made that Arturo Toscanini and the new NBC Orchestra will give a benefit concert (not to be broadcast by radio) on February 6, in Carnegie Hall, New York. Seats are to be sold, the proceeds going to the Italian Welfare League.

No doubt the Welfare League will profit handsomely, and that makes one wonder whether there are not a number of Americans (particularly a few thousand unemployed musicians) who also need some welfare. Considering what America has done for Toscanini, it might have been a graceful thing for him to help a cause more native to us than the Italian Welfare League, laudable as that undertaking is in itself.

However, perhaps Toscanini has it in mind, when he reaches his own Italy next March, to give a concert there in aid of some American charity. Let us watch hopefully for the event.

—o—

The Passing of Ravel

In the death of Maurice Ravel, France has lost her most distinguished contemporary composer. This statement must be obvious to everyone who is familiar with the delicate, ironic works of this modern master, who was truly French in his adherence to scrupulous form and avoidance of overstatement in most of his better scores.

His passing comes on the heels of other notable losses for this nation in the demise of Albert Roussel, Gabriel Pierné, and Paul Dukas, and of the veterans of the organ realm, Charles-Marie Widor and Louis Vierne.

More than the first three, who figured prominently in the musical annals of both the stage and the concert room, he may be said to have evolved a complete and inimitable personality. Though his general idiom stemmed from the impressionists and even the post-impressionists, he was widely divergent in his aims from Debussy, with whom he was often compared in his early career. However much he may have added original harmonic and thematic invention to the older formulas, he was at heart a classicist. In a witty sense of the measure of all things, he somewhat resembled Anatole France in literature. But he was also a poet of delicate sensibility and a glamorous tonal painter.

In his early career, conservatives and radicals fought battles over him. His refusal for the Prix de Rome in 1905 (he had won the second prize in 1901), even after many of his finest early works were known, was a sort of last stand of the conservative faction. It is often said that Dubois' resignation as head of the Conservatoire was largely the result of the furore that arose after this episode. Fauré, who with Gédalge was Ravel's chief teacher, succeeded, and thereafter the path of modernism was smoother. (The main influences on Ravel have been traced to Fauré, Chabrier and Satie, unlike as these were in their musical styles.)

His hard-won following of the early years slowly grew as he produced such remarkably brilliant works as the piano piece, Jeux d'eau, the string quartet; the impressionistic cycle for voice and piano, Schéhérazade; the piano classics Sonatine and Les Miroirs; Gaspard de La Nuit, and Valses Sentimentales. His ironic wit also made the Histoires Naturelles a relatively new genre in vocal composition. In both the song realm and that of chamber music he had a leading place.

Perhaps his greatest international successes, however, were gained in the field of the orchestra, in which he showed a subtle and pungent art. Not only were many of his smaller pieces for piano, such as the Tombeau de Couperin, Alborado del Gracioso and Pavane pour une Infante défunte, later expanded for ensemble, but he triumphed both in his original compositions for this medium and in his instrumentation of Moussorgsky's Pictures at an Exhibition. His Ma Mère l'Oye, the beloved series of fairy tale pictures, came first into existence as a suite of piano duets, before he so tellingly orchestrated it. His mature style is best exhibited in the music for his ballet, Daphnis et Chloé, the kaleidoscopic orchestral poems, La Valse and Rapsodie Espagnole, the audacious bit of operatic foolery, L'Heure Espagnole, and his opera of the nursery, L'Enfant et les Sortilèges.

It can hardly be denied that there was a slight falling off in quality in the productions of the last few years, when Ravel was so longer a wholly well man (he had suffered from an obscure malady that at the end deprived him of free use of the hands.) It was an ironic fact in the career of a master of the genre that his greatest worldwide success (though a shortlived one) was the Boléro, written to be danced by Ida Rubinstein as a *tour de force* of reiterated rhythm. So also his two recent piano concertos, one for the left hand alone, while they showed the old mastery of scoring, are thematically inferior to his best works.

He will probably be most esteemed by posterity for his carrying on of the Gallic tradition of refined melody, subtle harmonization and exquisite balance of form, as these have come down from the Moyen Age. As Henry Prunières has said with notable felicity: "The genius of Ravel is like some beautiful French garden where nature has been trained to the human will, where all is well-ordered, where even the most original fancy is not allowed to run riot, where the pulsing of the sap is always under control. Ravel is a French musician *par excellence;* born of the soil that produced Couperin and Rameau, like the latter he excelled in using art to disguise art."

—o—

Recitals as a Menace

That human nature does not change so greatly from one century to another is amusingly shown in some excerpts from Berlioz's Grotesqueries de la Musique, which The Musical Times recently published in English translation. They throw an interesting light on the tonal world of Paris in the year 1859, when, it seems, there was the same energetic competition among recital-givers that exists in any large city today. The French composer writes with tongue in cheek:

"It is sad, but none the less true, that recitals in Paris have become a most frightful nuisance: there are so many of them; they pursue you, they haunt you, they overwhelm you, they bore you to distraction with such persistent cruelty that the proprietor of a large hall recently hit upon the brilliant idea of placing a notice in front of his door:

"NO RECITALS GIVEN HERE.

"Since then his hall has become a refuge for readers, and lovers of peace, who rush there to take shelter from the deluge of recitals elsewhere.

"Since Mme. Érard has become reconciled to lending her hall gratuitously to these fierce virtuosos wandering at large in Paris, the sale of her pianos has diminished deplorably; for no one now dares to go near her premises, either by day or by night, for fear of falling into the midst of some recital, and under the paws of one of these lions.

"Remember, there are no longer sufficient halls, small or large, sufficient drawing-rooms, or even sufficient corridors, for all these concert-givers—the Herz, the Érard, the Pleyel, the Gouffier, the Saint-Cécile, the Conservatoire, the Hotel du Louvre, the Hotel d'Osmond, the Valentino, the Prado, the Théâtre-Italien, simply cannot meet the demand. And as several virtuosos were taking to performing on the streets, the inhabitants of certain new roads, whose ears are so sensitive as to be seriously irritated by the noise of the few carriages that pass that way, were driven by desperation to put up the following notice outside their doors, in enormous letters:

"KINDLY REFRAIN FROM MAKING MUSIC NEAR THIS WALL

"Recitalists new to the job are still unaware of this state of affairs. Just think of it: here, in Paris, they merely present you with a free ticket! (These things are slid under your back door during the night.) They are then astonished to see themselves playing to empty benches! It will be as well to warn these worthy virtuosos—foreigners for the most part, from Russia, Germany, Italy, Spain, India, Japan, New Caledonia, The Congo, Monaco, San Francisco, Macao, Cusco—that audiences are now paid, in the same way that one has always paid a chorus, an orchestra, and professional clappers. An audience of six hundred ears costs at least three thousand francs.

"One of these would-be money-making recital-givers recently thought of resorting to the American custom of offering a cup of chocolate and a piece of pie with each free ticket; however, the Parisians are not as a whole great eaters, and so they did not feel that they were being given adequate compensation; they, therefore, got one of their representatives to approach the hospitable virtuoso with a view to ascertaining if it might be possible to enjoy the chocolate and the pie without hearing the recital. But as the virtuoso replied (like the philosopher of old): 'Eat, but listen,' it was impossible to come to terms."

The chocolate and pie system may have flourished in America some years ago, but diligent inquiries in the chief New York concert halls this winter have brought discouraging replies from the ushers. Still, the idea is passed on for what it may be worth to enterprising debutantes who want to be certain of a Good Press.

VARIATIONS

By Leonard Liebling

Maurice Ravel's passing leaves the musical world with a particularly poignant sense of loss, not only on account of his fragrant talents but also because there is at the moment no one else to take his place. Perhaps there never will be.

Perhaps the Ravel kind of imagination and writing do not any more fit into the artistic mould of our times, but before his compositions altogether fade from the repertoire, a comfortably extended period seems certain to pass. It would appear that orchestras will long continue to play his Daphne and Chloe music, La Valse, Ma Mère l'Oye, and Rapsodie Espagnole, and that pianists may hunt vainly for *morceaux* to replace Jeux d'Eau and Alborado del gracioso (also beautifully orchestrated); while the Ravel opera, L'Heure Espagnole, has not even begun to assume its rightful place on the lyric stage. No other short work in that form approaches it in piquant fancy, satiric wit and exquisitly expert orchestration.

Then there is the ubiquitous Boléro, remarkable in conception and construction, despite the lowly uses to which the opus has been put by impious adapters and arrangers.

It happens that just recently, Max Reichmann, European film director now in New York, told me some interesting experiences he had with Ravel when the former was producing screen versions in Paris of the Boléro and of Dukas' Sorcerer's Apprentice. That work has been shown in America, but Boléro is still afoul of our infant-minded Hollywood censors. And all because Mr. Reichmann followed too faithfully Ravel's own idea of the story underlying his score.

The director relates that one day, while the reels were being made, Ravel (who had not been consulted in regard to the scenario) hid himself in a remote spot on location and secretly watched part of the "shooting." "I was worried when I heard of it," Mr. Reichmann reports, "because I knew how sensitive Ravel was about his works, and how he ruthlessly denounced in letters to the press any performances which he deemed unworthy of his dignity. Through Bourdet, author, and friend of Ravel, I invited the composer to attend a private showing of the picture. He came, bringing with him a well known Parisian music critic. Their greetings to me were not too friendly. It was Ravel, and not I, who gave the order, *'Commencez.'* Not a word was spoken as the strains of Le Boléro sounded in the darkened room. I perspired with fear. If ever I had thought that the synchronization of the music had been good, I suddenly felt that it was all wrong. If only I could do it over, was my obsessive wish. The last suggestive chord crashed out, and the lights went up. Ravel jumped from his seat and came toward me, half mumbling *'C'est mon Idée—c'est que je pensais quand j'ai fait le Boléro.'* Hardly daring to say the words, I inquired timidly, *'Et la musique?'* To which Ravel gave the amazing answer: *'La musique? Je n'ai pas entendu la musique.'* Then he shook my hand warmly. I wilted completely from relief. He 'had not heard the music.' Then he must have liked the picturization! It turned out that he did (the critics and public praised it when we showed the film in Paris and all over France) and in proof, Ravel sent me next day a sheet of music paper on which he had written the opening measures of his famous composition, bearing underneath his simple, unflourished signature. With his permission, I later used the souvenir as the trailer for the picture.

"My only regret," concluded the director, "is that Le Boléro has not been shown in America, for I truly believe it would be enjoyed by music lovers everywhere. However, carrying out the late *maestro's* words to me at the time, I shall endeavor in the near future to bring others of his works to the screen. Though it may sound too sentimental to some, I shall approach that task with a hushed and awed reverence."

Mr. Reichmann kindly lends me his treasured autograph memento for reproduction, and it may be seen at the bottom of this page.

* * *

Dorothy Thompson, political writer and radio commentator, devoted a recent broadcast in part to remarks about Toscanini, whom she had observed at one of his current rehearsals. "In a passage of the Brahms C minor symphony," Miss Thompson related, he exclaimed, 'You don't get to Heaven *staccato*. You float.' And as his baton waved, you could really almost see him floating off into air. In a lyrical passage of the Schubert symphony he cried, 'Don't play like Berlin! Play like Vienna! Be graceful. Feel graceful inside yourselves.' And he actually danced one or two steps. . . . Toscanini has a most ebullient temperament, restrained only by his exquisite appreciation of perfect performance. Nothing short of perfection will satisfy him. He demands of every player an emotional experience. He stopped the music and said to one of them, 'You don't enjoy it. You are not happy. Why, then, do you play in an orchestra? You play correctly, but without this —' and he put his hand on his heart. He could feel the absence of 'this' in a single violin. . . . He rehearses in four languages, and all the time is convinced that he's speaking English. For instance, when he wants to say please, he always speaks German: *'Bitte, Bitte.'* For 'good' he always uses the French *'Bon.'* And, enraged, he breaks into Italian, with *'Santo mio.'* And his rage is quite terrifying. It seems like a combination of indignation, contempt and heartbreak. 'No, no, NO, NO, NO!' he cried as the orchestra started one movement rather sloppily. 'Look at me! I am an old man! And I work! I care! You are lazy.' Then when they started again, beautifully, he was all smiles and rapture. One word he uses over and over again—and always in Italian, *'Cantare, cantare*—Sing, Sing!' And no conductor on earth can make an orchestra sing as he does. . . . The men who play under him say that he's is a tartar. He is capable of terrific temper. But I had no impression of coercion. His demands are prodigious. But he makes even greater demands upon himself. Every concert or rehearsal leaves him drenched to the skin. He has to change all his clothes. But his constitution is a world miracle. At seventy-one he has the grace and agility of a boy, the temperament of a man of thirty, and the working power of a perfect machine."

* * *

"Certainly Roumania's new measures against the Jews in that country," writes S. ., "did not lead Georges Enesco to program a work by his compatriot, Sabin Dra*goi*, at the N. Y. Philharmonic concert in Carnegie Hall on January 16. And while on the subject of appropriateness, let me ask what prompted brave WOR to send out press matter announcing the January 14 appearance on that radio station, of 'Max Rosen, the well-known harpist?' Isn't it enough that Maxie masters another string instrument often alluded to as the violin?"

* * *

A radio listener, S. H. K., who heard the second Toscanini NBC concert at home, told a group of us that he was not altogether satisfied with the interpretation of Strauss' Death and Transfiguration, and after its conclusion he played the Stokowski record on the phonograph and liked that conductor's version much better. Thereupon one of the party remarked: "You ought to hear the Koussevitzky record. That is absolutely ideal." And so it goes in music, and reminds one of Mark Twain's immortal saying that "It's a difference of opinion which keeps horse-racing going."

* * *

Puristic objectors to adaptations, arrangements and transcriptions of the masterworks, ought to be silenced when they see such a stylistic stickler as Toscanini leading all the NBC violins, violas and cellos in two movements of Beethoven's quartet, Opus 135, originally written for exactly four string instruments.

* * *

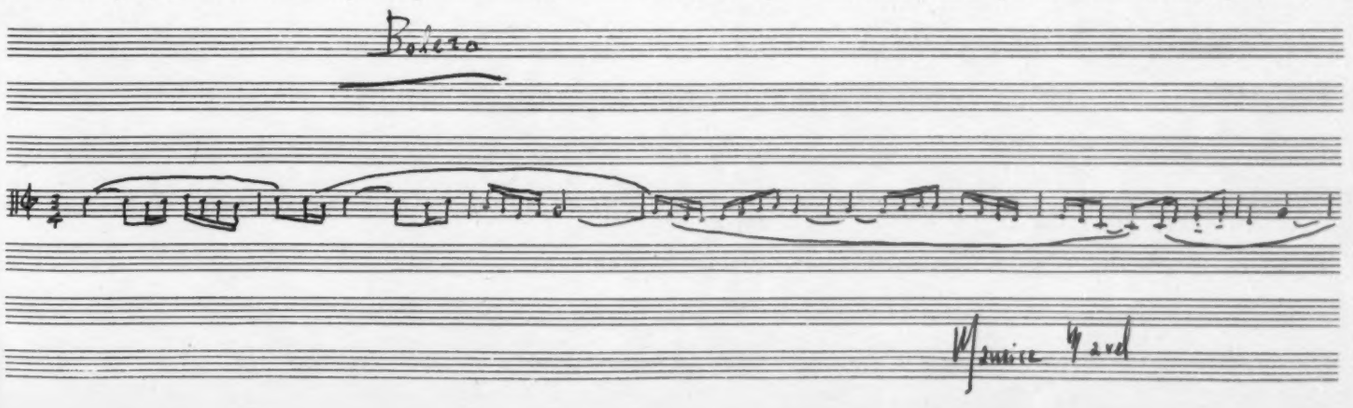
I am in grateful receipt of three just published books by confrères Lawrence Gilman, Oscar Thompson and Deems Taylor. Holidays and slavish labor have prevented reading and reviewing so far, but this remiss recipient promises to atone in the next installment of Variations.

* * *

Is it true that some of the players in the leading two orchestras of New York also are participants in jazz band performances over the air?

* * *

Assistant Attorney-General Jackson should note that capital did not seem to be on strike at the recent Menuhin recital, Lehmann-Melchior concert, and Elektra performance at the Metropolitan.



What a rout was the Christmas Party of the Columbia Concerts Corporation on Friday before Santa Claus peeked in at us all (?).

Led by that volatile master of ceremonies, Freddie the Schang, who read insulting telegraphic greetings from several of the gals and such that nonchalantly accept engagements made for them by "big managerial executives," the guests gorged themselves on the fodder supplied by Frank of The Round Room and raised goblets in hearty toasts to each other.

Practically everyone Columbia Concerts ever heard about (that is, with interest) in the musical "woild" was there to applaud Ruth Slenczynski's extraordinary pianism and Vandy Cape's uproarious tonal satires. (I even saw Arthur Judson chuckling at these.) Coppicus and Ward French laughed so much they nearly fell off the table upon which they were sitting. Charlie Hackett, Hilda Burke, Dick Bonelli, Helen Jepson (and Sally), Georges Barrere, the Jacques Gordons, the Marcel Huberts, Mr. and Mrs. Frieder Weismann, Fritz Mahler, Kathryn Meisle, Paul Louis, Calvin Franklin, Horace Parmelee, Austin Wilder, Reginald Stewart, Harold Bauer, Ethel Bartlett and Rae Robertson, Kurt Weinhold, Rudolph Vavpetich, Mrs. Ward French, Fritz Reiner, Dorle Jarmel, Frederick Jagel, Bruno Zirato, Margaret Sisson—all their roseate faces, gleaming with wreathed smiles, shone out at me from the crowd as I sneaked by disguised as John Barbirolli (who was conducting a concert at that hour and therefore could not be in two places at once, as I am able to be).

All saluted me as I passed with a grave bow. Having made the rounds, as it were, I left discreetly and in character. The rout, I hear, was strenuously augmented as the hours chimed. I should have remained longer, I realize now, but unfortunately I was not in a condition to recognize faces except doubly.

* * *

Harold Holt, the English concert impresario, is visiting our great and glorious country for the first time. The lads tell me he is having the time of his life—so much so that every morn he is more exhausted than he was the night before. And socially he has got to the point where he breakfasts en force.

A short time ago I overhead him telling anecdotes of the musically famous. My ears selected this one for your delectation. It had to do with Holt's visit last summer to Beniamino Gigli's Italian castle where the tenor has two bathrooms to each bedroom, baronial halls, peacocks on terraces, Gobelin tapestries on the walls, and servants in plush at every doorway.

"It's an amazing residence, a truly magnificent example of modern Italian *décor*. The castle even has a lift which, strangely enough, I was not able to operate when I first arrived as Gigli's guest.

"The tenor happened to be away at the time and did not get home until I had been royally entertained for two days. In the meantime, since mechanical problems intrigue me, I tried to solve the lift's disuse but without avail.

"Soon after Gigli's homecoming, as we proceeded together through the baronial hall, the tenor stopped at the lift door, released the catch, ushered me into the cage and pressed a button.

"I was about to cry with glee that the lift was out of order when, to my extreme astonishment, the cage started to ascend.

" 'This is very odd, Beniamino. The lift has been out of order ever since I have been here. And though there has been no one repairing the mechanism, your touch seems to have put everything right again.'

" 'Ah, Harold,' Gigli laughed. 'It is not magic. The servants have instructions to shut off the power when I am away. Immediately upon my entrance into the house, the power is turned on again.'

" 'That is splendid,' I answered. 'It's rather like raising a standard on your flag-pole to let the village know you are in residence.' "

* * *

Ethel Bartlett and Rae Robertson, the two-piano English artists, recently gave a recital in Milwaukee. Ethel, who is Mrs. Robertson to her friends, stopped at the cashier's desk of their hotel the next morning to pay the bill before leaving. The cashier was exceedingly agreeable and thanked her for her patronage, adding cordially, "I heard your husband's recital yesterday and it was marvelous. Please give him my congratulations."

"Oh," said Ethel, "were you there?"

"Oh, yes, indeed. It was splendid. Mr. Robertson plays beautifully."

"Thank you very much. I am surprised you heard the concert, however."

"Surprised, Mrs. Robertson? Why, I am a lover of good music. I wouldn't have missed going for anything."

"And you liked his playing?" Ethel pursued the conversation. "Mr. Robertson will be very happy. But it's rather strange, for you see our recitals are always two-piano concerts—and I always play with my husband."

* * *

You may think everything in life is rosy for Kirsten Flagstad, but I can tell you a tale that says "it ain't so."

Not long ago, when Mme. Flagstad was stopping at the Ambassador Hotel in Los Angeles, a certain NBC official called upon the charming lady the morning after a "sensational" recital in that city. He was much astonished to find the diva packing industriously but calmly.

"What's all this?" he asked in astonishment.

"The management of the hotel is moving me to the sixth floor," she explained smilingly.

"But why? Weren't you comfortable in this suite?"

"Oh, yes, perfectly comfortable. But my neighbors were not."

"Neighbors?"

"They complained to the manager because I was singing. It doesn't matter that I am moved. I do not wish to trouble anyone."

"Well, can you beat that? Last night, 6,700 people paid $23,000 to hear you sing and when they get it free, they don't seem to appreciate it."

(Cartoon by Bo Brown)

"Put him in the orchestra. We need a new drum head!"

Gorodnitzki with Denver Orchestra

DENVER, COLO.—The first concert of the Denver Symphony Orchestra's fourth season was made notable by the assistance of Sascha Gorodnitzki, who projected a fine interpretation of the solo part in Rachmaninoff's second piano concerto in C minor. Enthusiastically received, he gave further evidence of his virtuosity with three additional numbers, especially the Busoni arrangement of the Paganini-Liszt La Campanella. The orchestra (Horace E. Tureman, conductor), played the overture from Bach's suite in C major and a Bach-Brahms chorale-prelude, the latter skillfully orchestrated by the conductor. The principal number was Mendelssohn's Scotch Symphony.

Denver Civic Symphony Orchestra's second concert opened with Beethoven's violin concerto, in which Orrea Pernel, English violinist, interpreted the solo part with skillful musicianship. The program closed with the Strauss tone poem, Thus Spake Zarathustra, which, although speaking very highly for the orchestra's ambition, seemed a bit more than the personnel was able to encompass. G. S.

John Warren Erb Directs N. Y. U. Orchestra

John Warren Erb brilliantly conducted the symphonic orchestral society of the Department of Music Education of New York University at a recent concert. Modena Scovill, pianist, was the excellent soloist in the MacDowell D minor concerto. Felix Robert Mendelssohn's overture to Danton's Death and Charles Wakefield Cadman's suite for strings based on American folktunes were particularly interesting program numbers. J. A. R.

Dickinson Leads Messiah at Union Seminary

Ten organists, eleven conductors, the Seminary Motet Choir and a solo quartet participated in the December 13 presentation of Handel's Messiah, under Clarence Dickinson's direction at Union Theological Seminary, New York.

Corleen Wells, soprano, Viola Silva, alto, Harold Haugh, tenor and Frederic Baer, baritone, were soloists. Organists and conductors comprised James Chronic, Robert R. Clarke, Harriet Long, Paul Robinson, Boies Whitcomb, Mary A. Mathewson, Charles Schilling, Thomas Lee, Clyde English, Leah Mead and Theodore A. Cook. Mr. Baer's dramatic, resonant voice, won him the principal honors. The chorus showed forceful attack and brilliant climaxes. F. W. R.

Hazel Griggs Gives Concert for Children

Twenty-six piano numbers were played by Hazel Griggs at her recital for children on December 28 at the Barbizon-Plaza Hotel, New York. The works were by Clementi, Haydn, Mozart, Schumann, Poldini, Grieg, Arensky, MacDowell, Warner, Kinscella and Grunn. Dividing her program into sections known as countries, birds, humorous, serious and action works, Miss Griggs described each number before playing it. She again demonstrated her fluent technic and excellent stylistic ability. F. W. R.

Harmony Guild of New York Meets

At the December meeting of the Harmony Guild of New York, held in Steinway Hall, Jean Buchta gave an instructive talk on the relation between music and sculpture, the third in her series, The Sequence of the Arts. This was supplemented by fitting remarks from Brenda Putnam, sculptress.

The artist of the evening, Carmela Ippolito, violinist, winner of the guild's 1937-38 scholarship in private lessons, won applause for her sterling playing of the last movement of the Bach sonata in D minor. Romance by Henry Holden Huss, Rondino by Vieuxtemps, and the Conus concerto in E minor also were skillfully performed, with the able assistance of Vincent de Sola at the piano. Winners of the class scholarships for 1937-38 are Philip Heffner, Eugene Bonham, Harry Horowitz, Philip Blatt and Blanche Tannen. E. G.

I SEE THAT

Ralph Cannaday, pianist, gives a New York recital this month. He is a former student of the New York School of Music and Arts (Ralfe Leech Sterner, president).

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Anastasia Rabinoff, operatic and concert soprano, has announced her engagement to Paul Richard Meyerowitz, civil engineer. Miss Rabinoff has appeared with the Chicago Opera and in New York.

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Suzanne d'O. Jackowska has been nominated a member of the Académie Provençale and of the Society of Speakers and Lecturers. Her Christmas Bells, for carillon, was heard at the Paris Exposition.

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Sascha Gorodnitzki, pianist, makes his Canadian debut at the Montreal Music Club on January 20. He plays at Carnegie Hall, New York, the following evening.

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Arthur Mendel, instructor in the Dalcroze School of Music and the Diller-Quaile School of Music, has inaugurated weekly instruction at his New York studio.

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The Deal (N. J.) conference of the New Jersey Art Forum on a recent date heard Adelaide Ahrling, soprano, in a lecture-recital. Marie Ahrling was the pianist. The sisters give weekly broadcasts on Fridays over WBRB.

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Emily Loomis, harpist, Aaron Chaifetz, violinist, and Frank Gamboni, baritone, gave a joint musicale at the Allerton House, New York.

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Lucie Bigelow Rosen will be assisted by the Phil-Sym Quartet at her Theremin recital in Town Hall, New York, on January 31.

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Victor Prahl, who has returned to his post at Smith College, sang the role of Tancred in the concert version of Monteverdi's Tancred and Clorinda, given under Werner Josten's direction there.

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Stephen Kennedy, baritone, in November participated in a coast-to-coast broadcast with Guy Fraser Harrison of Rochester, appeared with the Rochester Civic Symphony Orchestra under Paul White and gave a concert in Syracuse.

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The Peasant Singers (Wallace House, Molly Ames, Harry Day and John Frank) gave a program at the Barbizon Hotel.

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George Kazamek attended the Paris Exposition and played at the Maydaynan Congress at the Salle Pleyel. Mr. Kazamek is an American violinist-composer-teacher who has been residing in Coblenz, Germany.

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The Federal Opera Chorus and the Greenwich Orchestra, with Fritz Mahler conducting, gave an all-German operatic program at the WPA Federal Music Theater, New York.

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A violin recital by pupils of Jascha Fastofsky was given in the Jamaica Jewish Center, Jamaica, N. Y. A symphony concert series was started at the Center under Mr. Fastofsky's direction recently. February 6 and March 27 are other dates.

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Arcady Dubensky made his second appearance of the season as conductor at the Hippodrome, New York, on January 1. The opera was Faust.

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Marcel Dupré gave a farewell organ recital on a recent date at the Tompkins Avenue Congregational Church, Brooklyn, N. Y. Hugh McAmis, of the A. G. O. arranged the program.

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The Pro Arpe Quartet and Negro Melody Singers assisted Giuseppe Creatore's New York State Symphonic Band on December 18 in the Federal Music Theatre, New York.

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Wolfgang Rebner's arrangement for strings and pianos of Schubert's Andantino Varié in B minor was broadcast over WQXR on January 2.

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Dr. Heinz Unger, German conductor, sailed for Europe on the SS. Queen Mary on December 15 to fulfill engagements with the BBC in London and the Northern Philharmonic Orchestra in Leeds.

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Forty children under the direction of Eva Leoni and the choir of the Church of the Blessed Sacrament presented a program on December 9 for the National Opera Club (Baroness von Klenner, founder-president) at the Waldorf-Astoria Hotel, New York.

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Mary Gale Hafford on December 11 gave a violin recital at the New York College of Music. On December 23 students were heard in concert and on 23 offered a children's program.

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Frederic Langford, tenor, with Seneca Pierce at the piano, sang at the home of Mrs. Samuel P. Orth, New York.

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Marcel Hubert, cellist, with Carl Deis at the piano, played for the monthly meeting of The Bohemians at the Harvard Club, New York.

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Rachelle Shubow gave a piano recital for the Men's Club at the Community Center, New York.

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Anita Wick, soprano, sang English, German and Roumanian songs over WQXR.

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Daryl Dayton gave a piano recital at the Eastern Washington College of Education at Cheney, Wash., December 7.

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Angel Agnes Choupourian-Donchian of Chappaqua, N. Y., is giving monthly musicales.

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Violin pupils of Mischa Goodman give a matinee concert on January 16 in Washington Irving High School, New York. The Krassner brothers, five and nine, are among those listed.

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Vincent Matina, baritone, participated in the Buffalo (N. Y.) Civic Opera presentations of Cavalleria Rusticana and Pagliacci. Recently he sang in East Orange, N. J. and Nyack, N. Y.

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Lilias MacKinnon, recently lectured at Bexhill, England, for the Music Teachers' Association on Unusual Aspects of Memory Work. At the Training School for Music Teachers in London this month she lectured on Musical Memory.

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Hazel Griggs, pianist, gave a children's concert at the Edgemont School, Scarsdale, N. Y., was soloist with the New York University Heights Glee Club at the Heights Faculty Club on Dec. 18.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, January 15
Philharmonic-Symphony Society, (Young People's Concert), Carnegie Hall (M)
Josef Lhevinne, pianist, Carnegie Hall (A)
Salvador Ley, pianist, Town Hall (A)
Alexander Culbertson, violinist, Carnegie Hall (E)
New York Banks Glee Club, Town Hall (E)

Sunday, January 16
Philharmonic-Symphony Society, Carnegie Hall (A)
Gaspar Cassado, cellist, Town Hall (A)
New Friends of Music (Pasquier Trio, Hortense Monath, pianist, René Le Roy, flutist), Town Hall 5:30
Charles Naegele, pianist, Town Hall (E)
Benny Goodman Orchestra, Carnegie Hall (E)

Monday, January 17
Gertrude Pitzinger, mezzo-soprano, Town Hall (A)
Shan-Kar and Hindu Ballet, Carnegie Hall (E)
Isidor Achron, pianist, Town Hall (E)

Tuesday, January 18
Ruth Luty, pianist, Town Hall (A)
Raya Garbousova, cellist, Town Hall (E)
New York Women's Symphony Orchestra, Carnegie Hall (E)

Wednesday, January 19
Albert-Leveque, pianist, and René Le Roy, flutist, Town Hall (A)
Frances Moyer, pianist, Town Hall (E)

Thursday, January 20
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, January 21
Philharmonic-Symphony Society, Carnegie Hall (A)
Lambros D. Callimahos, flutist, Carnegie Hall (E)
Maurice Ames, mezzo-soprano, Town Hall (E)
Drozdoff Family, pianists, Barbizon-Plaza (E)

Saturday, January 22
Mischa Elman, violinist, Carnegie Hall (A)
Ray Lev, pianist, Town Hall (A)
Moriz Rosenthal, pianist, Carnegie Hall (E)
Adolf Busch and Rudolf Serkin, joint recital, Town Hall (E)

Sunday, January 23
Elisabeth Schumann, soprano, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
New Friends of Music (Rudolf Serkin, pianist, Enid Szantho, contralto, Simeon Bellison, clarinetist, Benjamin Kohon, bassoonist, William Primrose, violist), Town Hall 5:30
Alec Templeton, pianist, Town Hall (E)

Monday, January 24
National Orchestral Association, Carnegie Hall (E)
Alexander Brailowsky, pianist, Town Hall (E)

Tuesday, January 25
Philadelphia Orchestra, Carnegie Hall (E)
Josef Raieff, pianist, Town Hall (E)

Wednesday, January 26
Mozart Boy Choir, Town Hall (A)
Lily Pons, soprano, Town Hall (E)

Thursday, January 27
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, January 28
Philharmonic-Symphony Society, Carnegie Hall (A)
Vitya Vronsky and Victor Babin, duo-pianists, Carnegie Hall (E)
Alton Jones, pianist, Town Hall (E)
Ruth Klug, pianist, Steinway Hall (E)

Saturday, January 29
Philharmonic-Symphony Society (Young People's Concert), Carnegie Hall (M)
Nathan Milstein, violinist, Carnegie Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Peter P. Loyanich, pianist, Town Hall (A)
Alexander Brailowsky, pianist, Town Hall (E)

Sunday, January 30
Sigrid Onegin, contralto, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
New Friends of Music (Hart House Quartet, Elisabeth Schumann, soprano, Simeon Bellison, clarinetist), Town Hall 5:30
Charlotte Boerner, soprano, Town Hall (E)

Monday, January 31
Mozart Boy Choir, Town Hall (A)
Rudolf Serkin, pianist, Carnegie Hall (E)
Lucie B. Rosen, thereminist, Town Hall (E)

Tuesday, February 1
Dessoff Choirs, Town Hall (E)
Webster Aitken, pianist, New School (E)

Wednesday, February 2
Edwin Grasse, violinist, Town Hall (A)
Adolph Busch, violinist and Rudolf Serkin, pianist, Town Hall (E)
Ten-piano Symphony, Carnegie Hall (E)

Thursday, February 3
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, February 4
Philharmonic-Symphony Society, Carnegie Hall (A)
Margaret Matzenauer, contralto, Carnegie Hall (E)
Povla Frijsh, soprano, Town Hall (E)

Saturday, February 5
Alexander Brailowsky, pianist, Town Hall (A)
National Orchestral Association, Carnegie Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Jacob Weinberg, composer-pianist, Town Hall (E)

Sunday, February 6
Ruth Brown, soprano, Steinway Hall (A)
Richard Bonelli, baritone, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
New Friends of Music (Gordon String Quartet and Ria Ginster, soprano), Town Hall, 5:30
Engel Lund, folksongs, Town Hall (E)

Monday, February 7
Jose Iturbi, pianist, Carnegie Hall (E)
Alexander Tcherepnin, pianist, Town Hall (E)

Tuesday, February 8
Marie A. Beutner, mezzo-soprano, Town Hall (A)
Webster Aitken, pianist, New School (E)
Yehudi and Hephzibah Menuhin, violin and piano recital, Carnegie Hall (E)
Samuel Carmell, violinist, Town Hall (E)

Wednesday, February 9
Noemi Bittencourt, pianist, Town Hall (A)
Ana Drittel, cellist, Town Hall (E)
Simon Goldberg, violinist, Carnegie Hall (E)

Thursday, February 10
Pauline Pierce, mezzo-soprano, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, February 11
Philharmonic-Symphony Society, Carnegie Hall (A)
Boston Symphony Orchestra, Carnegie Hall (E)

Saturday, February 12
Philharmonic-Symphony Society (Young People's concert), Carnegie Hall (M)
Boston Symphony Orchestra, Carnegie Hall (A)
Leonora Cortez, pianist, Town Hall (A)
Dorothy Blumberg, pianist, Carnegie Hall (E)
Alexander Brailowsky, pianist, Town Hall (E)

Sunday, February 13
Gregor Piatigorsky, cellist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
Wolk Mandolin Quartet, Steinway Hall (A)
Eudice Shapiro, violinist, Town Hall (E)

Monday, February 14
Beethoven Association, Town Hall (E)
Irving Becker, violinist, Carnegie Hall (E)

Tuesday, February 15
Webster Aitken, pianist, New School (E)
Philadelphia Orchestra, Carnegie Hall (E)
David Holland, pianist, Town Hall (E)

Gustave L. Becker, composer-pianist, and Ada G. Morris gave a joint musicale on December 11 in Steinway Hall, New York. Don Verdi Becker, baritone, son of the pianist, sang several numbers including three of his father's songs. Florence Diehl also sang Becker songs.

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Ruth Diehl, soprano, sang in The Creation last month at All Angels' Church, New York and also was heard in the Mendelssohn Hymn of Praise in Riverside Church, New York.

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Howard S. Green, graduate of the New York School of Music and Arts, played a midget organ at an exhibition of midget automobiles in his native Butler, Pa.

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A children's Christmas party was held recently by the Music-Education Studios, New York. Nine students gave piano solos and others sang carols and presented dances.

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Alec Templeton, English pianist, plays a varied list including several of his own works, at his debut recital on January 23 in Town Hall, New York.

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Sydney de Vries was the assisting artist in New York with the Federal Symphony Orchestra (Joseph Littau, conductor).

HELEN TESCHNER TAS,
violinist, soloist recently with the Budapest Orchestra in Lalo's Spanish Symphony. Later she played with the Amsterdam Concertgebouw, under Mengelberg, and gave recitals in London, Prague, Vienna and Budapest.

KIRSTEN FLAGSTAD,
Metropolitan Opera soprano, sang Norwegian Christmas songs for the children of the Henry Street Settlement, New York, after they had given a carol program especially for her.

GINA CIGNA
consents to request of autograph seeker following a recent performance with the Metropolitan Opera. (Musical Courier Staff Photo.)

In the Metropolitan Opera Production of Norma, Gina Cigna and Bruna Castagna are seen as Norma and Adalgisa. At left, Pollione (Giovanni Martinelli) and Norma (Mme. Cigna) await their fate as the priests hear her confession.. (Photos by Musical Courier Staff Photographer.)

THE CINCINNATI SYMPHONY ORCHESTRA'S GUEST LEADERS,
Dr. Frieder Weissman (in overcoat), and Georges Enesco, who was soloist as well as conductor, talk over programs following a rehearsal. (Photo by Pictorial Feature Service.)

(BELOW) — ANNUAL CHRISTMAS CONCERT of the preparatory department, Institute of Musical Art, Juilliard School of Music, New York. This year the event takes place January 18. (Photo by Standard Flashlight Co., Inc.)

NATHAN MILSTEIN,
violinist, now making his ninth consecutive tour of the United States, seeks chess laurels. Mr. Milstein is also a bridge enthusiast.

SCENES FROM THE COLUMBIA CONCERTS CORPORATION'S CHRISTMAS PARTY

Left, ARTHUR JUDSON, president of the corporation, is host to artists and musicians at the New York home office in Steinway Hall.

Right, HELEN JEPSON and daughter, Sally, with members of the office staff at the same uproarious function. (Musical Courier Staff Photos.)

DORLE JARMEL watches as JOSE ITURBI plays Going to Jerusalem at jubilation for children of musicians of the New York Philharmonic-Symphony Society. (Musical Courier Staff Photo.)

(BELOW)—*KATHRYN MEISLE and FRITZ MAHLER among the guests at the C.C.C. shindig. (Musical Courier Staff Photo.)*

(BELOW)—*F. C. COPPICUS and WARD FRENCH, officers of the Columbia Concerts Corporation, enjoy the pre-Yule entertainment. (Musical Courier Staff Photo.)*

FREDERICK SCHANG, vice president and secretary of the Columbia Concerts Corporation, in jovial mood amid the celebrants. (Musical Courier Staff Photo.)

MISCHA ELMAN, MRS. ELMAN AND THEIR CHILDREN arrive on the S.S. Manhattan, from a tour that included the Orient, South Africa and Europe. The violinist played three programs with the New York Philharmonic Orchestra before starting a tour to the Pacific Coast.

(BELOW)
JACQUES GORDON, GEORGES BARRERE, RICHARD BONELLI and ALBERT SPALDING toast RUTH SLENCZYNSKI at the Christmas party of the Columbia Concerts Corporation. (Musical Courier Staff Photo.)

(RIGHT)
CHRISTMAS PARTY FOR CHILDREN of the New York Philharmonic - Symphony Society members was given by conductor John Barbirolli, on December 22. Among them were, left to right: Frances Rosensweig (daughter of David Rosensweig, violin); Bertine Rabinowitz (daughter of George Rabinowitz, violin); Lois Glantz (daughter of Harry Glantz, trumpet); Michael Rabinowitz, brother of Bertine; and Dolores Ormandy (niece of conductor Eugene Ormandy and daughter of Martin Ormandy, cello). Maurice Van Praag, personnel manager of the orchestra, was Santa Claus. (Musical Courier Staff Photo.)

Warsaw Traces Polish Music History in Week's Festival

Educational Purpose of Celebration—New Native Opera Premiered—Symphonic Courses Present Eminent International Soloists

WARSAW.—The outstanding event during the first part of the season was the Festival of Polish Art, which lasted a week.

The program included sacred and secular music (vocal and instrumental) of various epochs, the ancient masters being headed by Gomólka (sixteenth century), the modern by Chopin, Moniuszko, Szymanowski, Paderewski and Rozycki. There were no notable first performances and the Festival culminated in a concert in memory of Szymanowski.

Music's share in this Festival of Polish Art was a complete success. This was partly owing to a well-chosen program, but also to the happy collaboration of the best orchestral and choir organizations, directed by prominent conductors. These included the Society of Contemporary Music, the Society for Ancient Music, the Ormuz chamber music ensembles, and distinguished soloists.

Giving as it does a true picture of the development of Polish musical creation, an event like the one in question meets the requirements of the general public and is of high educational value, especially since this is predominantly an agricultural country that has not, as yet, developed many artistic centres.

MATERIAL IN ABUNDANCE

Interviews with members of the audiences, who came from all parts of the country, disclosed that many of them throughout the year have no opportunity of hearing music other than radio broadcasts. The beneficial effects of the festival are well understood by its organizers, and it is their intention to foster this type of musical propaganda.

That there is no lack of native talent for the performance of Polish works can be seen from the following list of conductors and soloists who participated in this year's festival: Conductors Biordiajew, Fitelberg, Gieburowski, Nowacki, Oziminski; singers, Bandrowska-Turska, Bardy, Bender, Czekotowski, Faryaszewska, Godlewska, Janowska, Karowska, Luczaj, Mazurkiewiczowa, Muskiewiczowa, Piwonska; pianists, Drzewiecki, Ekier, Lewiecki, Malcuzynski, Nadgryzowski, Sztompka, Turczynski; violinists, Dubiske and Uminska; cellist, Witkomirski; organists, Chwedoziuk, Hinka, Mozdronek, Raczkowski and Rutkowski.

The composers on the festival program comprised Dobrzynski, Ekier, Friemann, Gieburowski, Gomólka, Gorczycki, Jarzebski, Karlowicz, Kazuro, Kromolicki, Lefeld, Labunski, Maciejewski, Maklakiewicz, Malinowski, Malszewski, Marek, Morawski, Mikolaj di Cracovia, Mielczewski, Marcin Leopolida, Moniuszko, Narocki, Nawrot, Niewiadonski, Noskowski, Nowowiejski, Paderewski, Palester, Panufnik, Paszkiewicz, Pekiel, Perkowski, Popiel, Rackowski, Rozycki, L. Rozycki, Rudnicki, Rybicki, Sikorski, Surzanski, Szatowski, Szeligewiski, Szopski, Szymanowski, Waclaw Samotulinus, Wiedkowicz, Woytowicz, Zarebski, Zielenski and Zelenski.

A NEW POLISH OPERA

The opera, which requires large sums of money for its upkeep, receives only a small subsidy from the city in comparison with the subsidies paid to it in former times, and there can be no doubt that it is inadequate to cover the expenditures. The present management drew up grandiose plans for the current season and, so far as the familiar repertoire is concerned (Halka by Moniuszko, Tosca, Aida, and so on), succeeded in maintaining a decent standard. However, in order to be able to present operas regularly, the director has been obliged, on certain days of the month, to resort to operetta to make both ends meet. Thanks to this policy, the staging of a novelty became possible, namely, The Legend of the Baltic, a Polish opera by Felix Nowowiejski (b. 1877).

The libretto by Szalay-Groele deals with Slavonic legends, the life of the submerged town of Wineta in the Baltic, and the eternal struggle between man and the sea. The first performance of the work was in Poznan in 1924, and it was also presented in Lwów and Katowice before it came to Warsaw, where, as elsewhere, it was warmly received. The striking ballet and original settings and costumes reminded of the more flourishing period of the Warsaw Opera.

The policy of the director of the Opera to present distinguished foreign guests was upheld when Rose Bampton, of the New York Metropolitan Opera, made her local debut auspiciously in the title role of Aida.

OUR SYMPHONIC MUSIC

Symphonic music is definitely domiciled in the Warsaw Philharmonic Hall, the chief activities of which institution consist in the organization of a series of orchestral concerts with prominent conductors and soloists on twenty-four Friday nights during the season. In addition there are regular concerts with variegated programs every Sunday (at noon and at 3 p. m.) at popular prices. The schedule of twelve symphonic concerts is advertised at the beginning of the season, although the Warsaw audiences are not composed of subscribers. The Sunday concerts depend more upon improvisation, and their programs are only fixed a week or so in advance. There is no permanent leader or assistant coach at the Philharmonic Hall, and most of the conductors and soloists are foreign artists who come to Warsaw for a few rehearsals and the concerts.

ELMAN IS SOLOIST

The opening symphonic concert was directed by Mierzejewski, a member of the younger set of Polish conductors, with Mischa Elman as soloist in the Czajkowski concerto. Mierzejewski gave interesting readings of Beethoven's Leonore overture (No. 3), Debussy's L'apres-midi d'une Faune, Strauss' Don Juan and by way of novelty Kondracki's concerto for orchestra.

SAUER RETURNS

The next concert brought the veteran pianist Emil von Sauer and Van Bienum, young Dutch conductor. Sauer's seldom played piano concerto and his characteristic interpretation of Liszt's A major concerto were enthusiastically received. A novelty from the Netherlands came in the form of second symphony by Badings (b. 1907). Labunski's Triptique Pastorale and Ravel's Rhapsodie Espagnole filled the rest of the evening.

At the third concert G. Devreese, Belgian conductor, and Angelica Morales, young Mexican pianist, devoted part of their program to Beethoven (seventh symphony and C minor concerto). The orchestra also gave a colorful reading of two fragments of a concerto suite by Woytowicz and Stravinski's Fire Bird. At the fourth seance Jasha Horenstein, conductor, had an ovation for his stimulating art. Horenstein always has something important to say, and presented a high type of conducting in Mendelssohn's overture to a Midsummer Night's Dream, Ravel's La Valse, Mozart and Liszt piano concertos (France Ellegaard, soloist) and Brahms' fourth symphony.

In November came L. Matacic, a temperamental Yugoslavian conductor, with Monique de la Bruchollerie, pianist. The program included Mozart's overture to The Marriage of Figaro and concerto in A major by Mozart; Maliszewski's Queen Basia (variations for soprano with orchestra, text by Janina Gillowa), Franck's symphonic variations, and Bruckner's Romantic Symphony. Both artists displayed a high degree of musical efficiency and Mlle. de la Bruchollerie (laureate of the last Chopin competition) proved that she is qualified to take a worthy place in the younger generation of pianists.

SWEDISH LIST

The sixth Friday of the symphonic series was devoted to Swedish music, and directed by Kurt Atterberg of Stockholm. Kinkulkin, a Scandinavian, was cello soloist. The program, completely new to the Polish audience, was made up of the following moderately original items: Overture by T. Rosenberg (b. 1892), Divertimento elegiaco by Ture Rangstrom (b. 1884), Symphonic poem Florenz and Blangefleur by Oskar Lindberg (b. 1887), Rondo on Swedish Folklore motifs by Erik Westnerg (b. 1892), concerto for cello and orchestra and symphonic poem, The River, by Kurt Atterberg (b. 1887).

The outstanding events of the Sunday concerts (Philharmonic Hall) were Szigeti's violin recital and Horenstein's Brahms concerto, with Ida Handel, the thirteen-year-old Warsaw violinist.

CONCERT ROSTER COMPLETED

Other important concerts in Warsaw are those organized by the Markiewicz management at the Conservatory, by the Society for Ancient Music, the Society for Contemporary Music, the Ormiz, the Friends of Music, the French Institute, the Italian Institute of Culture, and the Cultural Department of the City of Warsaw. It is noteworthy that all Polish organizations are this season paying tribute to the memory of the late Karol Szymanowski by offering special programs of his works.

Other artists who, in addition to those already mentioned, have achieved fine records here during the present season are: Ginette Neveu, splendid French violinist (first prize winner of the Wieniawski competition in 1935), Dorothy Helmrich, Australian mezzo, and the exquisite flutist, Callimahos.

ALICIA SIMON.

Montreal Applauds Week of Lyric Dramas

New York Grand Opera Company in Series—Charles Naegele Soloist with Local Orchestra—Stassevitch Leads at Concerts Symphoniques

MONTREAL, CANADA.—Five performances of opera were given from December 1 to 5, by the New York Grand Opera Company, under the direction of Enzo Dell'Orefice. Aida, with Aroldo Lindi and Bianca Saroya in the principal parts, opened the series. This company is made up of many artists who are well known and liked by Montreal opera-goers, including Annunciata Garrotto, Bianca Saroya, Aroldo Lindi, Lawrence Power, Dimitri Onofrei, Mario Valle and Mostyn Thomas. They sang well, separately and collectively, and the newcomers, Grace Angelau, contralto, and Vladimir Zorin, bass-baritone, maintained the good standard of the company's singing. The performances of Aida, Butterfly, Cavalleria Rusticana, Pagliacci, Carmen and Il Trovatore were given at the Monument National, where a numerous public warmly greeted the singers.

Charles Naegele was heard as soloist of the Montreal Orchestra on December 5 in a performance of Beethoven's concerto in E flat. The brilliant pianist gave an outstanding delivery of the work and was accorded well deserved applause at the end. The orchestra, under the baton of Douglas Clarke, continued the remarkable high standard it had set for itself in these periodical concerts. The program closed with Dvorak's symphony From the New World.

STASSEVITCH CONDUCTS

A large and enthusiastic audience assembled at the Plateau Hall on December 10 for the fourth concert by Les Concerts Symphoniques de Montreal. Paul Stassevitch, who directed two of last season's concerts, was the guest conductor of an excellent program presented in fine style. The main offering of the evening was Brahms' symphony in F major and the conductor and his musicians were applauded vociferously.

The second part of the program was devoted to a performance of Sarabande, a symphonic poem with chorus by Roger-Ducasse, Kikimora by Liadoff, and Tschaikowsky's overture fantasy, Romeo and Juliet. These works were played skilfully.

J. G.

PHILHARMONIC SOLOIST

GUILA BUSTABO,
violinist, appears on February 13 with the New York Philharmonic Orchestra in the Dvorak concerto. Her Town Hall recital is scheduled for February 18.

Dorothy Bowen in Concert and Teaching Activities

During the fall, Dorothy Bowen, soprano, has given recital programs at Bangor, Mich.; for the Matinee Musicale, Muncie, Ind., and the Lake Forest (Ill.) Music Club. She was soloist with the Chicago Business Men's Orchestra, December 12 (morning), in Bruch's Ave Maria, and with the University of Illinois Choral Society in Messiah the same evening.

Besides her concert and recital work Miss Bowen teaches voice at the University of Illinois School of Music. Her pupils, Margaret Sproat and Loramae Wiese, sang Mimi, and Edith Wood and Helen Wosnuk shared the role of Musetta in performances of La Boheme given by the university on December 11, 17 and 18.

Richard Strauss' Arabella Intrigues Prague Hearers

Work in Local Premiere — Kubelik's Son Conducts — Seidel, Szigeti and Brailowsky in Recitals

PRAGUE.—The local premiere of Arabella by Richard Strauss had successful performance at the German Theatre. Harriet Henders, American soprano of dainty appearance and sizable voice, acquitted herself splendidly in the title role. Theodor Scheidl gave a fascinating impersonation of Mandryka. Elisabeth Wanka (Adelaide), Hertha Rayn (Zdenka), Rose Book (Fiakermilli), Joseph Hagen (Waldner) and Kurt Baum (Matteo) made the best of their roles. Karl Rankl had rehearsed the troupe to a high degree of efficiency, and revealed all the lyric beauties of the score. Renato Mordo was responsible for the tasteful production, and Frank Schultes's settings contributed optical splendor to the evening.

KUBELIK IN TOP FORM

The first concert of the Czech Philharmonic Orchestra was entrusted to Rafael Kubelik, who won acclaim for his delivery of Czech works, all excellently suited to his temperament and manner. Another all-Czech progam was expertly conducted by Vaclav Talich, Jaroslav Gleich singing Vomacka's impressive song-cycle, entitled 1914. Karel Sejna gave Czech scores and Tschaikowsky's fourth symphony lively readings, but ones somewhat lacking in attention to detail.

VOCALISTS

First in the field was Alexander Kipnis, who gave life to each number of his unhackneyed program. Ada Sari won admiration with her cultivated singing and musical feeling. Engel Lund gave new proof of her wide knowledge of folk-songs, which she sang in their original languages.

The hall was filled when Pavel Ludikar presented his annual Lieder list with his wonted ripeness of interpretation and tasteful voice control. The public was also pleased with Robert Mérignac, French newcomer, who lectured on the art of singing and displayed his limpid-toned tenor in songs and arias.

MASTERS OF THE BOW

The local debut of Toscha Seidel was a triumph for the well-known violinist, who played with unction and understanding.

Joseph Szigeti lent his outstanding abilities to a program ranging from Bach to drawing-room pieces.

Enthusiasm ran high when Emmanuel Feuermann disclosed high gifts in his interesting cello recital, culminating in a stirring reading of Stravinsky's Pergolesi Suite.

BRAILOWSKY HAILED

A sold-out house greeted Alexander Brailowsky at his all-Chopin recital. All his performances showed great digital skill, voluminous tone, and rhythmical brilliancy.

Another all-Chopin program was by Viktorie Svihlikova, young Czech pianist, who seemed to overcome technical difficulties by force of natural gifts rather than to solve them by art. Similarly, Antonin Ressler's playing of works by Beethoven was open to criticism at many points.

Special mention must be made of Robert Goldsand, who read classical numbers in a manner entirely to his credit. Alexander Borovsky deserves praise for two all-Bach recitals acclaimed by large audiences. The highlights of his recitals were the organ preludes arranged by other composers, though their performances suffered from a too free use of pedal.

GLUCK'S DON JUAN BROADCAST

The German department of our Broadcasting Station deserves praise for having exhumed Gluck's ballet-score Don Juan in memory of the 150th anniversary of the death of the great "reformer." The radio version of the work was made by Ernst Latzko who substituted words for the choreography.

The new libretto, based on Tirso de Molina's El Burlador (first Don Juan drama of universal literature) includes only those scenes which form the Don Juan plot well-known throughout the world. All other events of the Spanish play being eliminated, Gluck's music was excellently suited to the words which are spoken with and without orchestral accompaniment. But I have to confess that Latzko's version was neither better nor worse than other attempts to arrange compositions which will not be arranged. The performance, directed by the arranger, had obviously been carefully rehearsed. Hans Götz (Don Juan), Anton Schmerzenreich (Leporello), the German Theatre Orchestra, and other invisible collaborators, shared the honors of this curious world première.

OPERETTAS AT GERMAN THEATRE

The restaging of Millöcker's Dubarry was an occasion for admiring Gitta Alpar. It is one of her outstanding achievements and brought down the house. The restoration of La Vie Parisienne (Offenbach) fell short of expectations, Hans Georg Schick's dragging tempi, Renato Mordo's conventional production, and many prosy soloists being far from Offenbach's operetta style. It was also difficult to share the enthusiasm of the audience for the restoration of Frühlingsluft (Josef Strauss) conducted by Fritz Rieger and stage-managed by Friedrich Schramm without the requisite sense of Viennese fragrance. However, an evening of pleasure was the remounting of Madame Pompadour (Leo Fall), Käthe Walter enchanting the public with her fine impersonation of the leading part.

MODERN MUSIC

The Pritomnost Society introduced seven novelties by modern Czech composers: Three pieces for piano (Jiri Srnka), three songs on words by Pushkin (Josef Plavec), sonatina for two violins (Boleslav Vomacka), Pushkin Song (Karel Jirak), seven short songs (Isa Krejci), four preludes for piano (Vitezslava Kapralova) and song for contralto (Karel Srom).

Umelecka Beseda called attention to the output of Boleslav Vomacka in honor of the fiftieth anniversary of the birth of this leading Czech composer. Franz Langer, Karel Solc (pianists), Zdenek Otava (baritone), Richard Zika (violinist) and Jaros (cellist) won high regard with their readings of vocal and instrumental works which revealed the many-sided talents of the jubilee modernist.

HINDEMITH'S NEW SONATA

At the German Chamber Music Association concert came the first performance of Hindemith's sonata for flute and piano (1936). Tuneful, virtuosic and easy to understand, the work completed an interesting program which also comprised sonata for flute and piano (Karel Jirak), piano preludes (Martinu), three songs (K. M. Komma) and five songs (Hans Feiertag). The audience was particularly charmed with the expert interpretation by Gerda Heiser, soprano. The instrumental works were entrusted to Paul Aron (pianist) and Rudolf Hertl (flutist).

EISENBERG AND HESS HAILED

A real event was the local debut of Maurice Eisenberg, cellist, who won the public completely with his tastefully arranged program, art of bowing, voluminous tone and deep understanding.

Under the auspices of the British Council for Relations with other countries, Myra Hess gave her first local piano recital and delighted her large audience, especially in Schumann's Etudes Symphoniques, which evoked thunderous applause. GERTH-WOLFGANG BARUCH.

FLUTIST RETURNS

LAMBROS DEMETRIOS CALLIMAHOS, flutist, gives a Carnegie Hall, New York, concert on January 21. He recently completed a tour of the Baltic states; appeared in Glasgow, Scotland, in Poland; gave four concerts in Athens, two of them with orchestras under Mitropoulis; and plans programs in Chicago and Boston. He also conducted master classes in Salzburg and lectured at the Athens Conservatory.

Houston Orchestra in Holiday Music

Child Pianist Bows as Soloist Under Ernst Hoffmann's Baton — New Music Hall of City Coliseum Nears Completion

HOUSTON, TEX.—The first concert in the new year of the Houston Symphony Orchestra under the capable conductor, Ernst Hoffmann, presented a program made up of light, fanciful music descriptive of familiar fairy tales and legends and included for the first time this season a work by an American composer—Deems Taylor's Through the Looking Glass. All of the performances had authority and were presented with charm and finesse of a high order.

A Galveston piano prodigy, nine-year-old Shirley Tinterow, was soloist with the orchestra in its second Pop concert program of the season. She played one movement of Mozart's D minor concerto with charm and elfin grace. The next Pop concert will emphasize Viennese music.

Something of a musical innovation are the weekly "backstage" broadcasts of the Houston Symphony Orchestra arranged by Conductor Hoffmann. The purpose of these broadcasts is to give the public a better understanding of the part played by individual performers by focusing attention on one particular instrument of the ensemble, explaining its range and value, followed by solos.

The Salzburg Opera Guild cancelled its visit here in Cosi Fan Tutte due to the size of the City Auditorium, which was held to be too large for such a production. The new Music Hall of the vast City Coliseum is expected to be completed in March, supplying the city with a new 2,500 seat auditorium. H. R.

Salzburg Opera Guild In Birmingham

Mozart's Cosi Fan Tutte Delights—Local Orchestra Offers Maganini Work Based on "Lost" Gottschalk Score

BIRMINGHAM, ALA.—The Birmingham Music Club presented the Salzburg Opera Guild before a packed audience in the Temple Theater, in Mozart's Cosi Fan Tutte. It was a scintillating performance, winning enthusiastic acclaim. Its refreshing originality, expert staging and casting, and artistic integrity made the Mozart opus live anew for the beholders. The voices were true and lovely, fully adequate to the florid music they interpreted, and the characterizations were excellent.

Far back into the romantic past of the South, Dorsey Whittington searched to find his American number which he invariably offers at the Birmingham Civic Symphony Orchestra's concerts. On his program for December he offered the reconstructed movement of Gottschalk's lost Symphony, A Night in the Tropics, arranged by Maganini. The large audience attending found it very pleasing. The program was featured by the dance interpretation of Johann Strauss' Tales from the Vienna Woods, beautifully done by Rebecca Webb, skillful Birmingham dancer. Other numbers of the program were Haydn's symphony in D major, Overture to the Magic Flute by Mozart, Handel's Largo, A Night on Bald Mountain by Moussorgsky and De Falla's Ritual Fire Dance, done with effective charm and technic by Miss Webb.

Birmingham's Apollo Boys' Choir was heard in a delightful concert in the Glenn Iris School Auditorium, before a large and appreciative audience. Under the skillful directing of Coleman Cooper, this organization of young singers is attaining deserved national reputation. A. G.

Young People's Concerts for National Symphony Orchestra

Three children's concerts for adults, sponsored by the music committee of the Junior Board of Commerce, are to be given this month by the National Symphony Orchestra (Hans Kindler conductor) in Washington. John Rowland Hill, chairman, said the "adults were crowding the youngsters out of the regular children's concerts" and the new series will alleviate this. Choirs of the orchestra will be discussed and explained. Dr. Kindler and his musicians gave thirteen concerts in eleven cities in Canada during a recent twelve-day visit.

Gorin with Ontario Choir

The London Male Choir will have Charles Igor Gorin, baritone, as assisting soloist at its January 20 concert in London, Ont.

German Conductor Directs At Tokyo Musical Academy

Plans Visit to America—Pianists, Solo and Duo—Hindu Dancing—Rosenstock Leads Mozart and Strauss

TOKYO.—Recently Tokyo's largest hall was packed for the concert of the Ueno Academy of Music (Government school) for the benefit of the Soldiers' Relief Fund. Most of the foreign faculty members (piano, violin, vocal, cello) together with others and the school orchestra were heard.

Hans Schwieger (the new conductor at the Ueno) met with success, leading the Academy Orchestra in Mozart's Haffner Symphony. It was his first appearance since he assumed his duties in September. Before coming here he was conductor at Danzig, Germany. Schwieger, who uses no baton, has a fresh and vigorous style. His performance here was of the virtuoso order. Schwieger, thirty-one years old, will leave Tokyo in February to seek a post in America.

ALONE AND TOGETHER

Mmes. Wilhelmine Creel and Elsie Lyons did an interesting program of solos and two piano numbers for the Tokyo Woman's Club at the American Embassy. The Arensky valse for two pianos had to be repeated. Mrs. Creel was unusual in her presentation of Bartok and Kodaly numbers. She has studied with those two masters.

Gil-Marchex, the French lecturer-recitalist, gave two highly elevating programs at the Peers' Club. His first was the Musical Life of Chopin in Paris, and the second, Exotic Influences Around Debussy. The lectures were punctured with wit, and well-done piano illustrations.

SYMPHONIC STRAINS

The New Symphony Orchestra (Joseph Rosenstock conductor) was excellent in Strauss' Till Eulenspiegel, Mozart's symphony in G minor, the overture to the Bartered Bride, and Liapounoff's piano concerto in E flat with Leo Sirota as soloist. Sirota was a close friend and pupil of this Russian, and he gave a rousing performance.

MUSIC OF THREE NATIONS

A concert of new German music was given by the Japanese Society of Modern Performers under the auspices of the Japan-German Cultural Institute. Pianists, vocalists and a string quartet failed to create any outstanding interest in the works of Alex Grimpe, Ottmar Gerster, Wolfgang Fortner and Philip Jarnach. Paul Hindemith's sonata in E for piano and violin also failed because of the inadequate performance by Messrs. Yamada and Hosoya.

Ram Gapol, Hindu temple dancer, pleased in a recital of Hindu and Javanese dances. This young artist is highly authoritative, having spent years in the temples.

Mamiko Sugiura, young coloratura from the studio of Toshiko Sekiya, offered a debut recital and displayed a voice of attractive quality. Naturally there were the interpretative defects of youth. Professor N. Sakikabara contributed sympathetic support at the piano.

I. J. FISHER.

Pfitzner and Gluck Given at Frankfort Opera

Molinari and Rome Orchestra Welcomed—Recitals in Large Abundance

FRANKFORT.—Hans Pfitzner's The Heart had its first local hearing at the opera. Under the direction of the composer, the remarkable work won enthusiastic favor. When premiered in Berlin and Munich six years ago, The Heart aroused considerable discussion, not only for its romantic-exotic character, but also for the complicated and philosophical import of the action and music. The beautiful score was admirably read, and singers Walkers, Madsen, Hünten, Schweebs and Treffner interpreted it well.

Under Kapellmeister Welzelsberger, Gluck's Orpheus was successfully restored, with decorations by Caspar Neher and stage management by Dr. Wälterlin.

ORCHESTRAL FARE

A notable visit was that of Bernardino Molinari and the Rome Philharmonic Orchestra. He and his men regaled us with Stravinsky's Fire Bird Suite, Malipiero's Le pause del Silenzio, Goffredo Petrassi's concerto for orchestra, and Beethoven's Pastoral Symphony.

The Sunday and Friday orchestral concerts, with conductors Franz Konwitschny and Rosbaud taking turns at the helm, have furnished interesting programs of Dvorak (cello concerto with Hoelscher soloist), Smetana, Tschaikowsky, Mozart, Busoni, Strauss (arias sung by Erna Berger), Brahms (Requiem by the Caecilien-Verein under Hugo Holle), Schumann (Cassado, cello soloist), Bruch (violin concerto, Hugo Kolberg soloist), and Debussy. An evening devoted to Hans Pfitzner's compositions proffered duo for violin and cello (Strub and Hoelscher soloists) and the prelude to the music drama Kätchen von Heilbronn.

PIANISTS IN PLENTY

Numerically, the pianists led our recital list: Cortot in a Chopin evening; Wilhelm Kempff in Bach's Goldberg Variations; Claudio Arrau in Mozart, Schumann, Liszt and Brahms.

Also there were Poldi Mildner, Heinz Schröder, Romuald Wikarski, Ria Ginster, and Gischa Sott. All scored well. Ugo Ajello, cellist, and Helmut Walcha, organist, also met with support.

The New Music Society presented a program of modern compositions: sonata for violin and piano by Otto Schoeck; sonata for flute and piano by Walter Gieseking; works by Ravel, Roussel, and the twenty-four preludes by Debussy, admirably played by pianist Josef Hirt.

MUSIC IN KASSEL

At Kassel, the Cercle de Travail pour la Musique Chez Soi, devoted one of its many programs to rarely heard compositions of Bach, Mozart, Haydn, Beethoven, ending with modern pieces by Walter Leigh, Karl Marx and Ernst Pepping.

The first audition of Tobias Wünderlich, opera by Josef Haas, was given with fine success at the Staatstheatre, under Robert Heger.

HERMANN LISMANN.

Balogh Soloist with Rhode Island Orchestra

Erno Balogh was soloist in the A major piano concerto of Liszt at the opening of the Rhode Island Concert Orchestra season in Providence (Edouard Caffier conductor). On December 6 Mr. Balogh appeared in recital at Wooster, Ohio, in his tour of twenty concerts.

IN MAINE CONCERT

MARGARET HALSTEAD,

soprano of the Metropolitan Opera, was guest artist at the first annual festival concert of the Eastern Maine Music Association in the Bangor (Me.) City Hall on December 15. The Bangor Symphony Orchestra and Eastern Maine Festival Chorus participated.

Kreutzberg in San Diego

SAN DIEGO, CALIF.—Harald Kreutzberg, European dancer, appeared in San Diego on a recent date under the management of Betty Crates. The program was one in which the dancer had recently appeared at the Guild Theatre in New York. With Friedrich Wilckens at the piano, Kreutzberg, alone against a background of black curtains, translated into action the music of Scarlatti, Brahms, Smetana, Albeniz and others, with all the artistic effect of a ballet. The concert was an auspicious beginning for the series of attractions which Mrs. Crates is bringing to San Diego.

The Amphion Artist Course, under management of Mrs. B. A. Bukor, introduced on a recent date Anne Jamison, soprano, with Lyell Barbour at the piano. A singer of cultivation and charm, Miss Jamison gave a program that was unhackneyed and showed a wide range of study. A large and appreciative audience heard the singer.

The Los Angeles Philharmonic Orchestra, under Otto Klemperer, brought to San Diego for a concert by the Woman's Philharmonic Committee (Mrs. Frank Von Tesmar, chairman), drew a representative audience highly complimentary to both orchestra and committee. Outstanding were the symphony in D minor (Mozart), the prelude and Love Death (Tristan and Isolde), and in a modern key, Deems Taylor's ballet music to the play, Casanova. Dr. Klemperer and his musicians gave a masterly performance and received their usual ovation.

Polyphonia, an *a capella* choir (Dr. Earl Rosenberg, conductor) was heard December 14 at the Savoy Theatre, scoring again for its fine ensemble, scholarly interpretation of difficult part music and attractive appearance. Solos by Leona DuPaul, Dorothy Brinkley Plummer and Charles Payne Ross were much enjoyed. Dr. Rosenburg has brought Polyphonia to a high degree of musical excellence.

The Federal Music Project (Charles Marsh, director) presented its symphony orchestra on December 13, conducted by Garry White. Felix Slatkin, violinist, was the soloist. The orchestra presented a Symphonic Study by Stuart Walker, one of its talented members. The Music Project also repeated, on December 28-29, its successful performance of Hänsel and Gretel. Carmen Conger, Genevieve Roberts, Elizabeth Clarke and Charles Cannon were principals. The opera was under direction of Julius Leib, orchestra conductor, and William G. Stewart, stage manager.

H. B.

Violins Created for Contemporary Use Have Advantage over Frail Old Ones

So Says M. Millant, Instrument Maker of Paris, Who Believes Quality of Older Builders May Be Reproduced with Greater Strength

PARIS.—"Like a baby, an instrument, in order to fulfill its maximum, once the artist is accustomed to it, must come into the world strong, healthy and vigorous." This is one of the guiding principles of M. Millant of Paris. The Millant brothers descendants of an old Lorraine family that has been making violins since 1820, were brought up in the workshop of their grandfather, S. A. Deroux, himself a celebrated *luthier*.

PHYSICAL LAWS OF TONE

"Since the time of the Cremona school, violin-makers have often been content to copy Italian masterpieces without bringing any personal contribution to the art. Much of the research accomplished has been empirical and yield no results sensibly superior to what went before. In the seventeenth and eighteenth centuries, when the Amatis, Stradivarius, and Guarnerius were at the height of their glory, violinists did not demand of an instrument what they demand today. The diapason was lower and music easier. It has thus become necessary for modern violin-makers to modernize ancient instruments, notably in replacing the bassbar by a longer and more resistant one, and to lengthen the neck. Not many of the beautiful old instruments have had the fortune to be well-treated throughout the centuries, and others, too weak to stand the increased strain of the strings, are unable to meet the exigencies of a large hall."

The speaker then told how he and his brother, Roger Millant, went to the bottom of the question with A. Roussel, acoustics specialist; how only natural, old, seasoned wood can be used in a successful instrument; how the characteristics of violin wood are scientifically determined; what constitutes the ideal or Italian timbre, and how there can be realized "typical instruments, all the elements of which unite to produce the most beautiful tone, in conjunction with the highest degrees of pianissimo and power and greatest facility of emission."

"This realization," added Monsieur Max, "is the result of knowledge of the laws which bind tone to the form of the different constituant elements of the violin."

"A current argument against new instruments," the interviewer put in, apparently to the delight of both Monsieur Roger and Monsieur Max, "is that one never knows how they are going to evolve during their early years. I have even heard it said that frequently new instruments become unusuable."

"A typical new instrument," came the rejoiner, "is studied for the future. We could give hundreds of proofs in substantiation of the principle of 'new' violin-making which, when scientifically studied, assures absolutely regular results—an item extremely important for the violin playing of today and tomorrow."

I. S.

Schneevoigt's and Huberman's Visits Enrich Music in Adelaide

Violinist Heard in Recital and with Orchestra—Budapest Quartet in Trinity of Concerts

ADELAIDE (AUSTRALIA).—The presence of Georg Schneevoigt has lent particular distinction to this season. There were scenes of enthusiasim at Town Hall when he conducted the Adelaide Symphony Orchestra for the Australian Broadcasting Commission. Hilda Gill sang three Wagner solos with the orchestra and was recalled several times. Sibelius' Finlandia and Valse Triste had to be repeated by the orchestra.

BUDAPEST SENDS FOURSOME

Two years ago the Budapest Quartet came to Australia on their first tour for the Australian Broadcasting Commission. On their return this year they brought a new viola player, Boris Kroyt of Berlin; the other members are Josef Roismann, Alexander and Mischa Schneider.

We enjoyed three nights of fine music when they played quartets by Beethoven, Brahms, Dvorak, Mendelssohn, Debussy, Vaughan Williams, Mozart and Schubert. There were long ovations and encores resulted. It is difficult to imagine a better ensemble than was offered by the Hungarian visitors.

HUBERMAN FÊTED

A fashionable throng at Town Hall heard Bronislaw Huberman and Jakob Gimpel. The choice of program and playing held the audience completely. Violinist Huberman was in high mood in Mendelssohn's concerto, Bach's Chaconne, Mozart's E flat sonata, Szymanowski's Two Myths, a Chopin-Huberman Waltz, and the Brahms-Joachim Hungarian Dance No. 1. Gimpel accompanied with unfailing sympathy.

We were privileged to hear the magnetic Huberman also with the Adelaide Symphony Orchestra, conducted by Prof. Bernard Heinze. Beethoven's and Bach's (E major) concertos had profoundly moving, playing and noble musicianship. Professor Heinze gave alert accompaniment with the orchestra, which functioned impressively also in Haydn's Clock Symphony.

CHILDREN'S CONCERTS

While he was in Adelaide, Heinze conducted the same orchestra at two invitation concerts for young people, under A.B.C. direction. In Melbourne and Sydney 36,000 children hear such concerts every year and it is hoped to make it a permanent event in this city. Town Hall was filled with enthusiastic children. Gimpel's artistry in the Chopin F minor concerto threw the concert into high relief.

Edmund Kurtz, cellist, has returned from America to Australia under the aegis of the A.B.C. He appeared with the Adelaide Symphony Orchestra. Joseph Post conducted. Kurtz, a favorite here, performed Saint-Säens' concerto with facile technic, colorful tone and impetuous emotion. Post, making his initial appearance in this city, won individual favor. He led the orchestra in Weber's Euryanthe Overture, Beethoven's symphony (No. 4), McEwen's Nugae Suite, and Dvorak's Two Slavonic Dances.

About 200 members of the Music Salon hold their monthly musicales at the Piccadilly. The most important figure to appear this season was Ludwig Schwab. A large and interested audience heard him read his paper, Music in Czechoslovakia. Linda Wald had the excellent pianistic support of Schwab when she sang Czech folk songs in the original text.

CYNTHIA HENDRICKSON

Athens Opera Presents Concert Programs

Mitropoulos Conducts and Plays Piano —Callimahos' Flute Virtuosity— Greek Composers Performed

ATHENS.—At the Opera, by way of novelty, Dimitri Mitropoulos produced Gesthemane by Victor da Sabata, a beautiful and eruditely orchestrated work, then played with *brio* the piano score of (and at the same time conducted) the fantaisie for piano by Louis Aubert. The leader also offered a graceful and vivacious Boccherini symphony and Mahler's fourth and an orchestral arrangement of Beethoven's string quartet (op. 95). The last-named had an icy reception.

At his final concert, before leaving for Minneapolis, Mitropoulos was the object of a demonstration of enthusiasm.

The Greek-American flutist, Lambros D. Callimahos, interpreted two Vivaldi concertos for flute and orchestra, and also reaped ovations. While in Athens, Callimahos furthermore played eight Bach sonatas for flute, assisted by Mme. Speckner-Georgiadi, a remarkable harpsichordist. Both registered markedly.

Other soloists with the orchestra were Réna Kyriakou, who with her enchanting touch, musical sensitivity and perfect mechanical control, made much of the E flat piano concerto by Mozart; and Wilhelm Kempff who was splendid in the Beethoven G major piano concerto.

One of the symphony concerts consisted of music by Greek composers—Lavranza, Varvoglis, Sclavos, Perpessa and Ponridi. No transcendental work was revealed, but excellent instrumental writing came to light in a symphonic fragment by Perpessa.

OPERATIC NOTES

The Opera leans heavily on the usual repertoire—Aida, Favorita, Rigoletto, Barber, and so on. Outstanding impersonations thus far have been Mlle. Kourakou (Thaïs, Traviata), Mme. Tambazi (Tosca, Butterfly), Mangli-Véra (Rigoletto) and Delenda, tenor, the latter equally at home in Pagliacci and the Bach Passions. Lucie Sakellariou, young and charming *danseuse* and ballet mistress of the Royal Theatre, gave a warmly applauded recital.

FRANK CHOISY

Alexander Bloch Leads Florida Orchestra

Alexander Bloch conducted the opening concert of the twelfth season on December 8 of the Symphony Orchestra of Central Florida at Winter Park, Fla. Mr. Bloch opened the evening with a concerto grosso of Vivaldi for strings, presented the ballet music from Schubert's Rosamunde and then the overture to Weber's Oberon. The Surprise Symphony of Haydn was the final number.

Viola Philo in New York Series

Viola Philo, soprano, on December 19 gave the first of a series of five concerts at The Hereford, New York. Arnold Eidus, violinist, a debut artist in Town Hall on March 1, was her associate. On January 9 she had John Wummer, flutist and Henry A. Schroeder, baritone, assisting; 16, Jerome Rappaport, pianist; 23, Mischa Violin, violinist; and 30, Mr. Schroeder again.

Dorothy Orton Making European Appearances

Opera and concerts abroad are providing an active season for Dorothy Orton, American soprano. After her debut as Micaela in Carmen in Strasbourg, she sang in Avelino and Rome and then went to Hungary. In Budapest she is to be heard with orchestra and gives a concert later in Munich before appearances in Paris. Indian music, songs from the Kentucky mountains, Louisiana bayou numbers, spirituals and other American folk music are on her programs.

NEW YORK RECITALIST

ALTON JONES

gives his annual New York piano recital at Town Hall on January 28. On January 2 he played over WNYC, gave a Forest Hills, N. Y., recital on January 16 and was heard at the Museum of Art, Montclair, N. J., on January 23.

Szell's Conducting Is Admired in Glasgow

New Leader and Orchestra in Fine Affinity—Programs Strikingly Interpreted

GLASGOW.—At the series of concerts by the Scottish Orchestra, there has been abundant opportunity to test its capabilities. Interest was intensified because this season Georg Szell is the sole conductor.

Szell is studious and practical, and brings to his task an infectious enthusiasm. His gift of leadership is always evident, and the quality of the playing which he obtains can be traced to his ardent personality.

Though there have been some changes in the personnel of the orchestra, Szell has lost no time in creating a homogeneous body of players. Notable experiences have been the interpretations of Beethoven's Eroica, fifth and seventh symphonies and Schubert's in C. Here one's interest was captured and sustained, for the music was unfolded by a conductor who communicated his deep love for and understanding of it to the hearer, and impressed his audiences as an interpreter of authority. It would, however, be unfair to convey the impression that the interest of these concerts is confined to the classics, for an appeal is made in the programs also to a wide diversity of tastes.

D. C. PARKER

Manchester Flocks to Opera and Symphony

Rafael Kubelik Leads Czech Program—Gilbert and Sullivan by D'Oyly Carte Forces

MANCHESTER (ENGLAND).—The International Celebrity Series opened the season with a concert by the Prague Philharmonic Orchestra under Rafael Kubelik. The program consisted of Czech music: Bartered Bride Overture and The Vltava, from My Country, by Smetana; New World Symphony and Six Slavonic Dances by Dvorak; and Scherzo Fantastique in G minor by Suk. The Dvorak dances were immediately popular and the orchestra was obliged to repeat the last—No. 16.

The Universal Grand Opera Company, following up a successful three weeks' visit several months ago, has been giving popular opera performances to capacity houses at the Princess Theatre. Tosca met with enthusiasm, and while this company does not pretend to Covent Garden standards, the excellence and finish of the productions are notable.

G. AND S. ARE O.K.

The D'Oyly Carte Company recently paid Manchester a visit, giving Gilbert and Sullivan operas for three weeks to crowded audiences at the Opera. The ever-popular operettas continue to hold public imagination, and many customers returned several times to see the same work. It is interesting to note that three Boltonians in the company are Sydney Granville, Martyn Green and William Somers.

Vitya Vronsky and Victor Babin, duo-pianists, presented an interesting program of Schubert's andantino varié in B minor, Brahms' variations for two pianos on a theme of Haydn, Rachmaninoff's fantasie, four etudes by Babin, and his arrangement for two pianos of Borodin's Polovstian dances. Both artists have complete command of their instruments, an excellent ensemble, and a charm which wins the audience from the outset.

NORMAN MOORCROFT.

Agnes Long at Tweedy Studio

Agnes MacKay Long, soprano, presented groups of Old Scotch Gaelic, Italian, English, French and German numbers at the second in a series of concerts for children at Maude Douglas Tweedy's New York studio. Alternately wearing the MacKay kilts, and Italian and period costumes, the soloist told the story of each song before presenting it. Dorothy Parry was at the piano. Miss Long revealed a flexible voice, artistically used, and delightfully entertained her young audience by her interpretations.

J. R.

Karl Jörn Active

Karl Jörn, former tenor of the Metropoiltan Opera, and now teaching in Denver, Col., is still active in his stage career. This season he will sing with the Civic Opera Company in Denver, and has made an appearance at Omaha, Neb., in an English performance of Carmen, which engaged also his pupil, June Moore, as one of the principals.

Smallman's Death While Leading Messiah Saddens Los Angeles

Organist Concludes Work While Audience Remains Unaware of Tragedy—Lert Directs Handel Score with Oratorio Society—Hilsberg Soloist in Russian List—Iturbi in Recital

LOS ANGELES.—The sudden, tragic demise of John Smallman while he conducted a performance of Handel's oratorio, Messiah, infused a note of sadness into the holiday musical season, since Mr. Smallman was one of the most respected of the city's musical pioneers. Making a fitting requiem for a fine musician and an able conductor, the oratorio was given with sumptuous and impressive pageantry in the First Congregational Church at Sixth and Commonwealth Streets on December 19. A tremendous crowd thronged the premises, over 1,800 congregating in the church proper, some 700 listening to the amplifiers downstairs, 300 being crammed into the patio, and a further crowd remaining outside on the steps. Only those in the church could see the ceremony of candlelighting and procession as three choirs of a hundred voices each, came slowly down the long aisle, two by two, bearing lighted candles and singing an anthem, all unknowingly a final anthem for John Smallman, who walked at the end of the long procession.

Smallman directed his last great work with steady and authoritative baton until he was suddenly stricken, as the soprano was about to enter with the lines from Matthew XI: 28, 29—"Come unto Him, all ye that labor and are heavy laden, and He shall give you rest." The oratorio was concluded under the leadership of Clarence D. Kellogg, organist, who alone of the vast assemblage knew of Smallman's death. The Cathedral Choir was augmented by the Boy Choir and the Church of Youth Choir. Soloists were Betty Boldrick Beach, soprano, Kay Fessenden, contralto, Robert Foulkes, tenor, and Eugene Pearson, baritone.

PHILHARMONIC ORCHESTRA AND ORATORIO SOCIETY

At the same time, the richness and beauty of Handel's magnificent music was being ably set forth by the Philharmonic Orchestra, and the Oratorio Society, now also the Philharmonic Chorus, sang with resonance and appealing quality. Richard Lert directed with assured knowledge and skill, holding closely to the original text. Soloists were Wynne Davis, soprano, Elizabeth Klein, contralto, Russell Horton, tenor, and Sten Englund, bass.

ITURBI'S RECITAL

Jose Iturbi opened the concert season for the New Year auspiciously with his matinee recital in the Philharmonic Auditorium on January 3, playing with his customary fine musicianship and impeccable pianism. He began with a Bach toccata in D major, which he delivered with joyous verve, following it in romantic mood with Schumann's charming Scenes from Childhood. The sentimental Schubert Impromptu in B flat was sharply contrasted with Filip Lazar's Tempo di Marcia Funebre, which received its first performance. It proved stark in quality, marching with inflexible rhythm, contained some interesting harmonic progressions, and ended on a tonic chord. Familiar items were Ravel's Ondine, an excerpt from Granados' Goyescas, and the Fire Dance of DeFalla. First of the final encores were two delightful little Parisian sketches by Robert Russell Bennett.

KLEMPERER AND HILSBERG

An all-Tschaikowsky program was offered by the Philharmonic Orchestra under Otto Klemperer, with Ignace Hilsberg as piano soloist, in the Auditorium on December 19. Unfortunately the performance did not at any time rise to the point of emotional intensity which should characterize the composer, and the readings were stodgy and indifferent. This was one of the occasions when Klemperer appears to be forcing all that he plays into a Beethoven mood and mould, an utter impossibility with Slavic temperament, and the result was generally strained and invariably ponderous. The Romeo and Juliet Overture was played in a manner to suggest that the sleeping potion had taken effect upon the wrong person.

Ignace Hilsberg played the first concerto with crisp and clear tone, but the reading gave the feeling of inadequate rehearsal, and able pianism could not take the place of emotional expression. In conclusion was a prosaic reading of the sixth symphony, quite lacking in the poignancy which gave it the appellation of "pathetique."

WPA WAGNER

A program of Wagnerian excerpts under the baton of Gastone Usigli was given December 26 by the Federal Symphony Orchestra in the Belasco Theatre, and proved enjoyable from first to last. The orchestra responds to Usigli's touch far more readily and sensitively than to any other conductor, and his interpretations were given with the skill of intimate knowledge. A note of exaltation was admirably sustained through Siegfried's Rhine Journey from The Dusk of the Gods, augmented in the following Prelude and Love-Death from Tristan and Isolde. The Ride of the Valkyries won prolonged applause, though the pace was too hot for some of the brass. Wotan's Farewell and the Magic Fire Music were given an impressive reading with Saul Silverman singing Wotan with appealing timbre and clear enunciation.

At the end, following a tender reading of the Siegfried Idyll, was the prelude to Die Meistersinger, merging into a condensed version of the third act of the opera, with soloists and chorus augmenting the orchestra. Thomas Redican again displayed his strong tenor voice as Walther in the Prize Song. Marguerite Teidcke was heard all too briefly in a few lines from Eva's role, showing a soprano of appeal and palpably growing resonance. Sten Englund sang the lines of Hans Sachs in a bass voice of excellent quality, though slightly disturbed by nervousness? The chorus sang with full throated enthusiasm and efficient clarity.

R. D. S.

BACK FROM COAST

THOMAS THOMAS,
Oscar Seagle artist, recently returned to New York from his engagement with the Showboat in Hollywood and is now fulfilling concerts in the East. (Photo by Wide World Studio.)

Cadman to Play in San Diego Premiere of His Quintet

Charles Wakefield Cadman will participate in the world premiere of his quintet for piano and strings on January 21 at the San Diego, Cal., home of Mr. and Mrs. E. T. Guymon, to whom it is dedicated. The work is to be heard also in Los Angeles and San Francisco, when Mr. Cadman also officiates as pianist. He remains in California until the fall, working on a new Indian opera.

Forest Visits New York

Following the performance of Tosca, in which he sang Cavaradossi with the San Francisco Opera Company in Los Angeles, opposite Maria Jeritza, Frank Forest left for New York to make recordings.

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Rambling Around

Coming attractions under the management of L. E. Behymer at the Los Angeles Philharmonic Auditorium are: Ballet Russe de Monte Carlo, January 21, 22, 24, 25 and 26; Bartlett and Robertson, January 27; Nelson Eddy, February 2; Shan-Kar Dancers, February 14 and 16; Marian Anderson, February 15; San Carlo Opera Company, February 18 to 26.

* * *

The Noack String Quartet (Sylvain Noack, director and first violin), announces three concerts at the Women's Athletic Club on January 28, February 25 and March 25. Other members of the quartet are Howard Halbert, second violin; Kurt Reher, cello; and Sven Reher, viola.

* * *

Mills College announces a three-day festival, February 18, 19 and 20, by the Pro Arte Quartet, sponsored by Mrs. Elizabeth Sprague Coolidge. Among quartets to be played is that of Domenico Brescia, Mills College professor of composition.

* * *

Benjamin Edwards, director of the music department of Fullerton Junior College, has also been appointed musical director of the A Cappella Choir of the University of Southern California at Los Angeles. Mr. Edwards takes the post formerly held by the late John Smallman.

C. D. K.

Bartlett and Robertson Visit West Coast

Ethel Bartlett and Rae Robertson, English duo-pianists, following their New York recital of January 9 left for a tour of California, completing their schedule of forty-one concerts in the United States this season. This ends an active year, as their tour of South America last summer consisted of thirty-two concerts. They return to England in February to embark on a European tour which continues until the end of May.

Dilling Pupils Heard

Pupils of Mildred Dilling gave a Christmas musicale at the home of Mrs. Joseph B. Thomas in New York on December 19.

OPERA TENOR TEACHING

HANS CLEMENS,

tenor of the Metropolitan Opera, who has been heard at Covent Garden and with the San Francisco Opera, also teaches voice in English, German, French and Italian in New York. (Photo © Harlip.)

Indianapolis Symphony Orchestra And Choir Give Psalm by Kodaly

Sevitzky Acclaimed for Conducting of Novelties and Older Works—Simon Barer Soloist—Heifetz in Recital

INDIANAPOLIS, IND.—The second pair of the Indianapolis Symphony Orchestra concerts on December 3 and 4 included American Sketches by Converse and the Franck symphony. A profound understanding and sincere interpretative powers were revealed by Fabien Sevitzky throughout the program, while the work of the orchestra reached an unexpectedly high standard, considering the short time the members have been together. The popular Franck work received a virile and commanding interpretation and shows that Mr. Sevitzky has developed to a large degree that most delicate of all aspects of musical performance, the creation of swiftly changing fancies and well contrasted rhythms. Simon Barer was soloist in the Tschaikowsky piano concerto. A brilliant technic possessing skill, speed, and lightness marked his playing. Repeated recalls for both conductor and soloist featured the concerts.

POPULAR CONCERTS OPEN

The first of the four Popular concerts by the Indianapolis Orchestra on December 12 consisted of works by Beethoven, Dvorak, Grieg, Cesana and Tschaikowsky and won for Mr. Sevitzky and his ensemble much deserved applause. The shading and phrasing of the different numbers gave the listener the sense of a really unified performance as the lighter music was performed exceedingly well. Boris Schwarz, concertmaster, was soloist in the Mendelssohn concerto and displayed a wide range of tonal allurements. Mr. Sevitzky provided an excellent accompaniment for the concerto, which was well received by an audience which braved adverse weather conditions.

PROGRAMS FOR CHILDREN

On December 18, the first of six children's concerts was held at the Murat. If noise and enthusiasm are indicators, the new conductor made a decided hit with the youngsters. Most of the excitement occurred while the orchestra was playing Carnival of the Animals (Saint-Saëns). Pictures were used that brought rounds of applause from children from below school age to those well above the high school classes. Songs by Foster and Bloch enabled the audience to share in the program, after which the orchestra closed the program with a stirring performance of Tschaikowsky's Nutcracker Suite. Arrangements have been completed for five out of town concerts at the state universities, beginning this month.

SYMPHONIC CHOIR BOWS

The Corelli-Geminiani Concerto Grosso (No. 12) received its American premiere at the third pair of concerts on December 17 and 18. The Ocean by Hadley and symphony (No. 4) by Tschaikowsky were also included by Mr. Sevitzky. His conducting, especially in the symphony, was dominated by finely executed dynamic shadings which left no doubt as to the progress he has made during the past month. The concerto grosso consists of a theme with some twenty variations and brought out the massed string tone of unusual quality.

This concert marked the debut of the Indianapolis Symphonic Choir, which was organized by Mr. Sevitzky last May. This organization of 175 members sang with spontaneity, warmth of tone, and variety of color the Psalmus Hungaricus by Kodaly. This choir is the first major one this city has had since the Mendelssohn Choir disbanded after the war. It should prove a worthy organization for future events. Howard Harrington, of Boston, appearing as tenor soloist in the Kodaly work, sang with musical taste and stimulated a warm reception. Needless to say conductor, orchestra, choir, and soloist were enthusiastically received by the audience. The choir will make its next appearance with the orchestra in the final concert of the season, when Beethoven's ninth symphony will be performed.

HEIFETZ IN RECITAL

Jascha Heifetz returned to this city on December 5 after an absence of several seasons and gave an impeccable performance at the second of the Martens Concerts. A tone of ethereal character and a technic of unlimited resources were manifested at all times. The Wieniawski concerto was set forth with strong rhythmic pulsation and evoked long continued applause. Emanuel Bay was a dependable and competent accompanist.

H. C. G.

Elman to Appear with Six Orchestras

In addition to his appearances with the New York Philharmonic-Symphony Society, Mischa Elman, violinist will play with five other orchestras this season—the Cleveland, Duluth, National Symphony of Washington, Hartford and San Francisco. He will also appear in Canada. His New York concert is listed for Carnegie Hall on January 22. He leaves for a tour which also includes numerous recitals. During his recent trip to Europe he played in the Orient, England, France, Sweden, Norway, Poland, Czecho-Slovakia, Estonia, Lithuania Finland, Roumania, Turkey, Portugal and Denmark.

Lois Bannerman's Bookings

Lois Bannerman, harpist, appeared on Christmas morning in St. John's Church, Lattingtown, L. I., and the following day at the Congregational Church there. On December 14 she offered a recital with Virginia and Mary Drane, Violinists, and Maurice Garabrant, organist, in the Cathedral of the Incarnation for the Garden City-Hempstead Community Club. On December 12, she was guest for the Lotos Club, New York; 15, at a concert in Central Congregational Church, Brooklyn; 19, she broadcast over WNYC in a program of the Tudor Group of the New York Madrigal Society.

Miss Bannerman played at Great Neck, L. I., January 1, and at Hartford, Conn., January 8. January 13 she gave a recital with the Misses Drane, at Linden, N. J.

Berkley Conducts Elgar Work in Hartford

Harold Berkley, in his second season as conductor of the Hartford (Conn.) Oratorio Society, presented Elgar's King Olaf on January 10 at Bushnell Memorial Hall, Hartford. Rose Dirmann, Theo Karle and Leonard Treash were soloists. The orchestra numbered sixty-five musicians, with two hundred in the chorus. Mr. Berkley, violinist and conductor, is associated with the Institute of Musical Art of the Juilliard School, New York, and head of the violin department of the Hartford School of Music. He has been heard frequently in sonata recitals with his wife, Marion Kahn Berkley, pianist.

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—Alfred Frankenstein, San Francisco Examiner

***Faust* . . .** Pietro Cimini conducted with his familiar scholarly clarity. He was extraordinarily successful in balancing orchestra and voices.

***Manon* . . .** Pietro Cimini conducted with taste, skill and dispatch. His masterful work on the podium this season, has again proved his right to the high place he holds in the world of opera. *—Alexander Fried, San Francisco Chronicle*

***Lakme* . . .** Pietro Cimini's conducting emphasized the Oriental flavor of the score and kept a happy balance between voices and orchestra, never covering the exquisitely delicate voice of Miss Pons, nor failing to give the men's voices adequate orchestral background. *—Marjory M. Fisher, San Francisco News*

***Lakme* . . .** Pietro Cimini kept his orchestra in place so that it accompanied Pons, following her every nuance, and supported the male singers, Maison and Pinza.
—Isabel Morse Jones, Los Angeles Times

***Lakme* . . .** One of the outstanding memories of the event was the conducting of Pietro Cimini, whose appreciation for Delibes music filled in many shallow places in the often flimsy score. *—Carl Bronson, Los Angeles Eve. Herald & Express*

***Lakme* . . .** Pietro Cimini's appearance on the podium roused a fine flare of plaudits. Just returned from San Francisco where he conducted, the maestro handled the large orchestra to fine effect. *—Florence Lawrence, Los Angeles Examiner.*

●

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Gluck's Iphigenia in Aulis Has Introduction to Budapest

Wagner Version Used—Dohnanyi Sixty Years Old—Wealth of Concert Attractions

BUDAPEST.—The first novelty of the opera season was a masterwork 165 years old and never before given on a Hungarian stage: Gluck's Iphigenia in Aulis. The Royal Opera deserves praise for filling this void. It would seem, however, that the edition used—revised in 1847 by Wagner—is no longer pertinent, for Wagner lets us see Gluck from the specific viewpoint of the nineteenth century, while the music and spirit of the eighteenth century perhaps come nearer to us than to Wagner's epoch. Anna Bathby was a convincing Iphigenia. Maria Basilides and Endre Rosler were excellent as Klytaemnestra and Achilles.

The direction of the Royal Opera is now obliged to transfer its "great evenings," with celebrated and expensive guests, to the much larger Municipal Theatre building. Here, in Rigoletto and Traviata, appeared a group of artists from La Scala, headed by Antonio Votto, conductor. Mercedes Capsir was enjoyed as Gilda and Violetta, her partners in the chief parts being tenor Granda and baritone Basiola. Italy has further been represented by Stracciari as René in Ballo in Maschera and as Figaro, and Gino Marinuzzi, who conducted the Budapest Concert Orchestra. Spain sent Segovia, eminent guitarist; Belgium, Defauw, who conducted the second Philharmonic Orchestra concert in a list of Dukas, Ravel and Schmitt. Anna Bathy was the applauded soloist in Schmitt's Psalm 47 and Ravel's Scheherazade.

DOHNANYI FEATURED

Festivals in honor of the sixtieth birthday of Dohnanyi are still in progress. The Philharmonic Orchestra dedicated the first evening of its series to him, Dohnanyi performing his D minor sinfonia (written in 1903) and playing—without conductor—the piano score of the Beethoven G major Concerto. The Waldbauer Quartet also devoted an evening to the Hungarian master, the latter doing the piano part in his E minor Quintet and C major Sextet.

VARIED CONCERT OFFERING

Concerts have been given by the Thomanerchor of Leipsic and the Wiener Sängerknaben, both organizations vastly popular here. The Budapest Vocal and Instrumental Association and its president-conductor, Emil Lichtenberg, brought a careful reading of Brahms' Requiem. At the same concert Maria Basilides sang Mahler's Kindertotenlieder with deep soulfulness. Marian Anderson, a favorite in Budapest, won new triumphs with seldom-heard examples of Schubert and Wolf.

America was represented by the skillful and profoundly sincere pianist Stell Andersen. She was first heard with the Hungarian Symphony Orchestra, conducted by Lajos Rajter, on which occasion she displayed her deep understanding of Mozart. In her subsequent recital she made a simlarly conclusive impression with her artistry in Mozart, Chopin, Debussy and Albeniz.

Other pianists who have won successes within the period are Robert Goldsand, Annie Fischer and Agi Jambor.

Milstein, violinist, played with fine freshness in concertos by Goldmark, Brahms and Tschaikowsky. The accompaniment of the Philharmonic Orchestra, directed by Scherchen, was colorful and interesting. ALEXANDRE JEMNITZ.

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VANCOUVER, B. C.—Continuing the active winter season, Tito Schipa, Italian tenor, formerly of the Metropolitan Opera, appeared at the Auditorium December 19, in an ingratiating program of operatic, lyric and modern compositions.

Harald Kreutzberg, dancer, was presented under the auspices of the Gamma Phi Beta Sorority, December 6, in the University Theatre.

Olga Steeb, pianist of Los Angeles, was the medium for the playing of the piano concerto in D minor by Brahms with the Vancouver Symphony Orchestra (Allard de Ridder, conductor) on December 5. The remainder of the program was confined to Dukas and Wagner works, including the Siegfried Idyll and the Entrance of the Gods by the latter.

KRYL ORCHESTRA APPEARS

Two performances of Handel's perennial Messiah took place, one on December 8th in Christ Church Cathedral by the Handel Choral Society; the other on December 15 in the Auditorium when a massed choir of 150 voices united under the baton of B. Gunton Smalley.

December 13 again saw the Auditorium well filled with orchestral devotees to welcome Bohumir Kryl's Orchestra and Mary McCormic, soprano, in selections by Smetana, Dvorak, Wagner, Rimsky-Korsakoff, Liszt and an aria from Massenet's Le Cid.

SEATTLE ORCHESTRA IN VISIT

A large and enthusiastic audience greeted Basil Cameron, conductor of the Seattle Symphony Orchestra in the Royal Victoria Theatre when the orchestra under his leadership made a welcome appearance recently. Excellent results were obtained in works by Weber, Tschaikowsky, Mendelssohn and Sibelius.

Messiah (Handel) was offered for music lovers on December 8 in Christ Cathedral, under the directorship of Stanley Bulley.

Much pleasure was given in the piano recital of Jan Cherniavsky, Russian pianist, December 8 in the Royal Victoria Theatre under the auspices of the Victoria Women's Musical Club. A representative selection of standard works including Bach, Beethoven, Chopin, Saint-Saëns and a group of Russian solos were delightfully interpreted. F. D. F.

TOURS SOUTH

BENJAMIN GROBANY,
baritone, leaves next month for a tour of the Southern states. He sang recently in Madam Butterfly and La Boheme with the Philadelphia Civic Grand Opera Company in Philadelphia and Reading, Pa.

Ohio Artists Appear Before West Virginia Club

CHARLESTON, W. VA.—The Charleston Woman's Club (Mrs. J. B. Crippen, chairman) presented Margaret Bronson, pianist and composer, and Helen Tischler, soprano, in a program. Miss Bronson played the Moonlight Sonata (Beethoven), and accompanied Mrs. Tischler in several groups of Schubert, Schumann, Brahms, Marx, Wolf and Strauss. Both artists are members of the Madisonville (Ohio) Music Club. M. O.

Szigeti Returns for Twelfth American Tour

Joseph Szigeti, violinist, started his twelfth American tour on his arrival from Europe where he made appearances in Stockholm, Oslo and Copenhagen, played eight concerts in Moscow, Leningrad and Kieff and seven in Baltic capitals. His annual concert in Budapest was followed by five more in Hungary and recitals in Vienna, Prague, Warsaw and Lodz.

Before arriving here on January 11, Mr. Szigeti had three appearances in Paris, two in Brussels, a concert at the Strasbourg Opera House, one in Belfast and two in London as well as a tour of the British provinces.

New York Concerts

(*Continued from page 23*)

Gertrud Wettergren and Rudolf Serkin Town Hall on this evening held another Metropolitan Opera artist, Gertrud Wettergren, contralto, who, with Rudolf Serkin, pianist, appeared on the fourth program for the Endowment Fund of the hall. Mme. Wettergren's contributions included four German Lieder, not of taxing interpretative requirements; two Swedish numbers of Lindberg, which she appears to favor on all her programs; and two of Sibelius before an aria from Hérodiade. Starting with the A major (op. 101) sonata of Beethoven, Mr. Serkin offered two brief works of Reger, two impromptus of Schubert and a final group of Chopin.

Mme. Wettergren, who had Fritz Kitzinger as an able associate at the piano, revealed a voice of size, strength and color with decided preference for scaling the top of the contralto register but not always singing with clarity. Interpretatively, she was thoroughly artistic. Mr. Serkin, heretofore of the poetic mould, concentrated upon brittle but dazzling pianism, playing with verve and *élan*, personal phrasing and spirit. His Chopin, in particular, was robust.

Other Concerts

Other New York concerts from December 21 to January 5 inclusive, included Isidor Gorn, pianist, in Town Hall on December 21; the annual Yuletide concert of the People's Chorus in Carnegie Hall the following evening; the Schubert Choral Society program, given in Town Hall on the afternoon of December 26; Basile Kibalchich's Russian Symphonic Choir, which observed another anniversary in Carnegie Hall on December 27. Rosalyn Tureck, on December 28, concluded her piano series in Town Hall, where Mikhail Sheyne, also a pianist, appeared the following evening. Carmina Orasto, soprano, gave a program in the Barbizon-Plaza on January 4. Dance recitalists included Angna Enters, Alvin Theatre, Shan-Kar and his Hindu Ballet, St. James Theatre, in matinee and evening lists and Van Loon and Hare in the Barbizon, all on January 2.

Skilton Completes New Opera

Charles Sanford Skilton, of the University of Kansas, has completed a third opera, The Day of Gayourais, on a libretto by his colleague, Helen Crafton, based on an old German legend of a hidden city.

Skilton's other operas are on American Indian subjects. Kalpin was awarded a David Bispham medal by the American Opera Association. The Sun Bride, said to have been the first native American opera to have a radio world premiere, was presented by NBC from New York in April, 1930.

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PARIS

Bauer Soloist with Trenton Ensemble

Sabatini Leads Symphony Orchestra in Second Concert of Season at Memorial Hall

TRENTON, N. J.—The Trenton Symphony Orchestra (Guglielmo Sabatini, conductor), presented Harold Bauer, pianist, as assisting artist for the second concert of the season on December 14 in Memorial Hall, Stacy Park.

Mr. Bauer's performance of Beethoven's concerto in E flat major (No. 5) had the excellent cooperation of Conductor Sabatini and the orchestra, resulting in an exceptionally beautiful audition. The enthusiasm of the audience at the conclusion of the work resulted in an encore; Mr. Bauer responding with Schumann's Novelette.

Mr. Sabatini, who apparently has the knack of selecting programs which please diversified tastes, again delighted his audience. In appreciation of the ovation accorded, the orchestra produced Johann Strauss' waltz, The Blue Danube, for a "Christmas card," as the conductor chose to call it.

The evening's program included Beethoven's overture to Fidelio, intermezzi I and II and the Dance of the Camorristi from Jewels of the Madonna (Wolf-Ferrari), Sibelius' tone-poem, The Swan of Tuonela, Danze Piemontese (Sinigaglia) and Tschaikowsky's Marche Slave.

W. T. R.

Metropolitan Opera

(*Continued from page 20*)

satile touch of Leopold Sachse. Josef Urban's scenic designs had atmosphere and point. Fausto Cleva's chorus sang with especial sureness and animation. In the dance episodes, the American Ballet operated with excellent results.

IL TROVATORE, JANUARY 1

For its second performance of the season on New Year's night, Il Trovatore was again sung by Zinka Milanov (Leonora), Bruna Castagna (Azucena), Thelma Votipka (Inez), Frederick Jagel (Manrico), Carlo Tagliabue (di Luna), Giordano Paltrinieri (Ruiz), and Carlo Coscia (Gipsy). The only change was Chase Baromeo as Ferrando. Mmes Milanov and Castagna and Mr. Jagel sang well, but the other principals had difficulty with the pitch. The orchestra was in the capable hands of Gennaro Papi.

NORMA, JANUARY 3

Bellini's Norma was presented for the third time during the current season with Gina Cigna in the title role. The same cast appeared as in previous performances, including Bruna Castagna as Adalgisa; Thelma Votipka as Clothilde; Giovanni Martinelli, Pollione; Ezio Pinza, Oroveso; and Giordano Paltrinieri, Flavio. Ettore Panizza conducted. A large and enthusiastic audience heard the performance, applauding a cast of favorites.

TANNHÄUSER, JANUARY 5

The third performance of Tannhäuser for the season brought a familiar cast at the Metropolitan. Carl Hartmann again sang the title role, with Kirsten Flagstad as Elisabeth and Dorothee Manski as Venus. Julius Huehn was the Wolfram. Other members of the cast under Mr. De Abravanel's baton were Karl Laufkötter, Adolf Vogel, Max Altglass, Louis D'Angelo and Marita Farell.

CARMEN, JANUARY 6

In its second seasonal performance, Carmen was title-roled by Gertrud Wettergren, making her first appearance of this winter as the seductive cigarette siren of Seville. René Maison repeated as Don José, and Natalie Bodanya as Micaela. John Brownlee did his first local Escamillo.

SOPRANO SOLOIST

MARJORIE McCLUNG,

soprano, was soloist in Messiah with the Calvin College Choral Society and Symphony Orchestra of Grand Rapids, Mich., December 11. On January 5 she was soloist at the Verdi Club musicale, New York. She is to sing in Europe this summer. (Photo by Von Behr.)

Mme. Wettergren's attractive looks and personality as Carmen are not news to Metropolitan audiences, and again she made that seductress a picturesque figure. In her singing the artist gave much satisfaction through warm coloring of tone and graphic interpretation of text; it was her second New York essay in French. On the whole, Mme. Wettergren's conception of her role is a psychological study rather than a physical portrayal, and refinement dominates her presentation.

Brownlee's Escamillo had the necessary swagger and dash, and he delivered the Toreador song with spirit, although not as full-voiced as some other baritones. Maison, barring a bit of strain in top notes, sang engagingly and intelligently, and invested Don José with appropriate fervor. Bodanya's Micaela is a youthful vision aided by a fresh, silvery voice. Others in the cast were Mmes. Votipka and Olheim, and Messrs. Cehanovsky, Paltrinieri, D'Angelo and Engelman. Gennaro Papi conducted accurately and artfully, and shared with the singers in the enthusiasm spent by a numerous audience.

Florence Foster Jenkins Sings

Florence Foster Jenkins, soprano, on December 20 gave a Christmas song festival in the Hotel Plaza, New York, for the Manhattan Study Club (Beatrice Miéville King, president), with Cosme McMoon at the piano. Her program included songs by American and German composers and arias by Puccini and Chapé.

Encores by Bach and Russ were given. Mme. Jenkins, who is president of the Verdi Club and the National Society of Patriotic Women, also fulfilled recent engagements in Boston and New York. She presented Jan Lindeman, baritone, on January 7 as chairman of the New York State Women (Mrs. Daniel Pelton Duffie, president).

All Nine Symphonies of Beethoven Led from Memory by Georges Enesco

Bucharest Series on Radio—Mozart's Marriage of Figaro Added to Opera Repertoire

BUCHAREST.—Before sailing for America, Georges Enesco recently conducted the Bucharest Radio Orchestra through the nine symphonies of Beethoven, leading the entire cycle from memory, and with grandiose beauty of conception and expressive power of interpretation.

Enesco was fêted after each of his sonata séances (given with Dinu Lipatti, Mmes. Delavrancea and Cionga) and after his violin recitals—all creating fervid response from the listeners.

Lawrence Tibbett's first appearance here was eventful. His refined art, moving delivery and expert technic won the admiration of a capacity audience. The singer was obliged to add five encores to his program.

Brailowsky was re-heard with unreserved pleasure. He dazzled in Mendelssohn and Liszt concertos, the orchestra conducted by Hermann Scherchen. Other artists who scored with the Philharmonic Orchestra were Soetens, French violinist, Dinu Lipatti, young Rumanian composer-pianist, and Silvia Serbescu, intelligent pianist, the orchestra under Georges Georgescu and Alfred Alexandrescu. Another recitalist was Constantin Stroescu, an artist who knows how to bring out the subtle beauties of every melody he sings.

The Bucharest Opera, under the artistic direction of Nonna Otescu, has successfully added to its repertoire Mozart's Marriage of Figaro. Otescu directed, and Constantin Pavel did the *mise-en-scène*. The principal roles were sustained by Mmes. Gutzianu, Cojocareanu, Cretoiu, Tassian, Folescu and M. Tassian. ROMEO ALEXANDRESCU.

Mildred Howson Hartley in Long Island Concerts

Mildred Howson Hartley, mezzo-contralto, was one of the eight solo voices in the Soloists Ensemble of the Jamaica Musical Society at Hollis, L. I., December 4. She sang for the Long Island Federation of Women's Clubs at the Pennsylvania Hotel, New York, on January 21, and the day before for the Chiropean Club of Brooklyn. The mezzo-contralto was soloist at the Great Neck Community Church, Great Neck, L. I., on December 12.

Emma Beldan Heard with Flushing Orpheus Club

Emma Beldan, soprano, was the assisting soloist at the December 18 concert of the Orpheus Glee Club of Flushing in Bayside High School Auditorium, Bayside, L. I. She sang an excerpt from Tannhäuser, a group of Lieder, and a miscellaneous list including the setting of a Tuscan folksong, And I Must Wander, by Alberto Bimboni, conductor of the seventy-five male choristers, who was at the piano for her numbers.

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Emma Nevada, Luminary of Yesterday, Finds Today's Voices "Promising"

In Former Days Singers Learned Operas, Now They Know Only Roles, She Says —But There Is Much Fine Talent Coming Into Her London Studio for Polishing

LONDON.—Although the world is "full of splendid singers," there is a shortage of "really good singers" in the opinion of Emma Nevada, once styled the "greatest Sonnambula" and former associate of the immortal Patti.

Mme. Nevada, born Emma Nevada in Nevada City, California, now has a charming home here where she received me with her daughter, Mignon, also an operatic luminary.

"I am so happy you could come," Mme. Nevada greeted me. At my urging she consented to speak of her work:

"For many years now I have had the pleasure of guiding pupils, some 350 in all, many of whom have made careers in opera, oratorio and recital as well as in the teaching profession. They have come from Argentine, Canada, Russia, England and even India."

"How do the singers of today compare with the previous generation?" I asked.

"The world is full of splendid voices but there is a shortage of good singers. By that I mean that words have meaning, although not many singers go to the trouble of interpreting them. Students now learn roles, but years ago we had to study operas. There is a difference, you know. America and England continue to produce the loveliest voices and the singing present and future of these countries are rich in promise—provided young artists will realize and accept their responsibilities."

"How do you find time for so much activity?" I queried.

"An artist," Mme. Nevada replied without hesitation, "has time for everything. Even while I was touring the world, I found opportunity in which to discover and train voices.

"The wealth of vocal material which England and America furnish is amazing, such voices, good looks and personality! But unless these gifted people work properly and learn to catch the public's imagination, their gifts cannot do them much good in the musical field."

FAMOUS ASSOCIATES

Mme. Nevada, who studied with Mathilde Marchesi, made her operatic debut in London on May 7, 1880, in Sonnambula. Her repertoire later included Lakmé, Puritani, Lucia, Mignon, Traviata, Dinorah, Gilda, Carmen, many oratorios and countless songs. Among those with whom she sang were Battistini, Tamagno, Mazzini, Marconi, de Lucia, Cotogni, while her conductors comprised Richter, Verdi, the Mancinelli brothers, Arditi and others, and her accompanists Liszt, Rubinstein, Saint-Saëns, Massenet, Delibes and Gounod.

She smiled as she verified some of the numerous stories told about her; how boulevards in Russia bore her name; how Verdi engaged her for twenty-one consecutive performances at La Scala, touring her own country with Patti; how Mascagni joined the crowd pulling her carriage through Florence; and then how the Bellini monument in Naples includes a statue of herself citing her as the "greatest Sonnambula."

But the arrival of a pupil interrupted our talk and I rose to go. As I departed I heard her illustrate for her student that famous trill, the sort one dreams about.

I. S.

Edinburgh Season Brings Abundance of Art

Szell Leads Scottish Orchestra—Tovey's Baton Features Beethoven—Beecham and Covent Garden Troupe in Glasgow

EDINBURGH.—We have had first appearances here of Lawrence Tibbett, Beniamino Gigli, and Michael Hambourg, all of whom aroused warm enthusiasm here and in Glasgow. Others who induced our admiration were Ania Dorfman, Karl Schnabel, and Elisabeth Schumann. The first named broke down all modern convention by playing a Mendelssohn sonata.

BATON EXPONENTS

Edinburgh's Concert Society opened its series with the Scottish Orchestra, this year under the conductorship of gifted Georg Szell. At his three latest concerts he intrigued us especially with a bizarre but interesting Sinfonietta by Janaçek, and tone poem by an Edinburgh Town Councillor, Gerald W. Crawford. The latter proves that even Scotsmen can be adept in orchestral scoring.

The Reid Orchestral Concerts demonstrated what perhaps most of us already knew, that Dr. Mary Grierson is in the front rank of pianists. Her performance of the solo score in Brahms' B flat concerto was the best that I have ever heard anywhere. Four of the Beethoven symphonies have already been performed as only Professor Tovey can do them. The other five are to follow next year when the series will be completed.

OPERA AND RECITAL ACTIVITY

Large Glasgow audiences enjoyed the usual operatic reportoire by the Covent Garden Opera Company, under the direction of Sir Thomas Beecham. As Edinburgh declined to give them a guarantee they deserted Scotland's capital this year.

At the first concert of the Mozart Society of Scotland, Baron Georg Franckenstein (Austrian Minister to the Court of St. James) came specially from London to give a brief address on the composer.

Other recent Edinburgh concerts comprised three by the Edinburgh Sextet who submitted the same program, (two Brahms sextet and Verklärte Nacht by Schönberg) at each; and a charming Lieder and piano recital by Vera de Villiers and Benno Moiseiwitsch.

WILLIAM SAUNDERS.

PRESENTS PUPILS

MISCHA GOODMAN,
violinist and teacher, presented his second pupils' recital in George Washington High School, New York, on January 16, when twenty violinists participated.

Spalding on European Tour

Albert Spalding, American violinist, sailed on the SS Normandie on December 26 for a tour of the principal European capitals after one of the most active seasons of his career in the United States. He returns February 18 for another transcontinental tour.

Louis Kazze Conducts Premiere of His Psalm

Louis Kazze conducted the world premiere of his cantata, The Twenty-ninth Psalm, on January 9 under the auspices of Temple University in Mitten Hall, Philadelphia. The Philadelphia Civic Symphony Orchestra of the Federal Music Project and the Department of Education Chorus of the university collaborated. The Psalm is arranged for soloists, chorus and orchestra.

Helen McGraw Plays at Black Mountain College

BLACK MOUNTAIN, N. C.—Helen McGraw, pianist, recently appeared here in recital at Black Mountain College. The Schumann Carnival in Vienna, a Haydn *andante* and variations and works of Chopin, Debussy and Albeniz comprised her formal list. Students, members of the faculty and invited guests from Asheville were in her audience.

S. K.

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MUSIC NOTES From Coast to Coast

ANN ARBOR, MICH.—Fritz Kreisler appeared in Hill Auditorium in a violin recital with the admirable Carl Lamson as accompanist. Between two Bach numbers, which the violinist played in his inimitable manner, some one let loose a tear gas bomb. The self-control of both artist and audience was admirably displayed, and the recital proceeded without interruption.

The Boston Symphony Orchestra, under the convincing leadership of Serge Koussevitzky, offered two symphonies and the fascinating Lieutenant Kije Suite by Prokofieff. This met with much favor and the singing strings of the second Sibelius symphony, showing the deft training of Richard Burgin, made a lasting impression. A. McL. T.

EL PASO, TEX.—The El Paso Symphony Orchestra, under the leadership of H. Arthur Brown, opened the winter season of concerts in November with the largest attendance in the history of the orchestra. The ensemble, enlarged by new players in all sections, gave one of the best concerts in its history. Fernando Germani, Italian organist, was the excellent soloist on the Hammond Organ.

On December 17, the Hotel Paso del Norte opened a series of Music and Art Salons with Ish-ti-opi, the brilliant Indian artist, as the attraction of the morning program before an audience of musical and social prominence. Ish-ti-opi gave a program of rare artistry both in his Indian and foreign songs. His costumes are beyond description, and his voice of most pleasing quality and much power. H. J.

FORT WORTH, TEX.—Chorus of the Schubert Club, Dallas (Carl Wiesemann, director) appeared here in a program exchanged with the Music Study Club. Louise Mantius, violinist, was the soloist.

The Civic Music Association presented Rachmaninoff. The audience, traditionally friendly to pianists, showed unmistakable approval of a program of romantic content.

Marcel Dupré appeared in the American Guild of Organists' Season Course, giving the most applauded organ recital of recent years. Hearers came from Kansas, Arkansas and Tennessee.

The Euterpean Club Twilight Musicale brought Lora Coston Bridges, soprano, and Alfred Summer, pianist, of Dallas.

Joseph Schmidt, Austrian tenor, made his first appearance in Texas on the Civic Music Course. The Pro Arte String Quartet, in the second concert of its sixth season, had Mrs. Clarence Penniman, soprano, and Keith Mixson, pianist, as guest soloists. The Franck quintet was one of the finest achievements.

The Fort Worth Symphony Orchestra opened its season (Brooks Morris, conductor) in a joint concert with the Oumansky Ballet, trained by Alexander Oumansky, formerly of the Imperial Russian Ballet. Billy Muth played a Guilmant concerto on the electric organ to popular acclaim.

The Cecilian, Music Study and Harmony clubs gave a Christmas program.

Q'Zella Oliver Jeffus recently opened the only residence pipe organ in the city. E. C. W.

JOPLIN, MO.—On a recent date Grace Moore appeared in Memorial Hall on the All-Star Concert Series sponsored by Mrs. Jay L. Wilder. A near-capacity crowd from a radius of a hundred miles braved the season's first blizzard to give her enthusiastic welcome and friendly support in her most difficult numbers. The program was characteristically well-rounded, and Miss Moore fulfilled the audience's expectations in the full, rich, clear and complete interpretation of folk songs and dramatic arias. Musically correct accompaniments of Eugene Wagner and two violin numbers by Samuel Carmell added variety to the program. H. D. R.

PORTLAND, ME.—The first event in a series of concerts sponsored by the Music Teachers' Association was the appearance of Mischa Levitzki, in a program of piano music which captivated the large audience of music lovers.

The sixth annual concert of local church choirs was held at City Hall Auditorium. Twelve choirs gave a religious program under the direction of Howard Stevens. The prelude was offered by Howard Clark; Fred Lincoln Hill played the offertory, and Alfred Brinkler presented the postlude. The soloists were Evelyn Carroll, contralto; Gladys Williams and Mrs. Dodds, sopranos; Clarence Williams, tenor, and Clifford Smith, baritone. John Fay was the accompanist. The Radio Parish Quartet, directed by Arthur Kendall, contributed Kotzschmar's Te Deum.

Members of the Chaminade Club, of Providence, R. I., presented an excellent program at the Rossini Club. Mrs. George Hail, president of the Plymouth District, was honor guest.

The MacDowell Club was entertained at the home of Agnes Keating, who gave an illustrated lecture on the Glamour of Old Mexico. An interesting program was offered by members of the club. S. R.

SAN ANTONIO, TEX.—The Tuesday Musical Club presented Jacques Abrams, pianist, and Iso Briselli, violinist, with Ralph Berkowitz at the piano, in the first two musicales of the season. Both artists did outstanding work and many recalls and several encores were granted by each.

Marcel Dupré, organist, appeared in a recital sponsored by Walter Dunham.

Albert Spalding, violinist, with André Benoist at the piano, offered a recital under the auspices of Elizabeth A. Devoe. Prolonged applause followed each number played, and encores were granted. Mrs. Devoe also presented Angna Enters, with Kenneth Yost at the piano.

The symphony orchestra (Walter Dunham, conductor) of the Federal Music Project (J. Rowllings Hamilton, superintendent) gave two fine performances within three weeks. Symphonies played were: No. 6 in G major (Haydn) and No. 8 in B minor (Schubert). Other numbers were by Mozart, John Powell, Rubinstein, Albeniz, Thomas, Ponchielli and Sibelius. Juan Macias, cellist of the orchestra, was requested by Mr. Dunham to rise in acknowledgment of his fine arrangements of Aragon (Albeniz) and prelude (No. 8) in E flat minor, from The Well-Tempered Clavichord of Bach. S. W.

SASKATOON, CAN.—The Saskatoon Symphony Orchestra (Arthur Collingwood, conductor) opened its season with Haydn's Oxford Symphony, a suite by Messager, a Weber overture and works by Bizet, Handel and Gluck.

Assisting at the Kinsmen Club concert, Reginald Bedford played Chopin's E major scherzo, A minor waltz, Liszt's Liebestraum and La Campanella. A boys' choir and a ladies' chorus were conducted by Seemer Betts.

Burns and Music was the topic of the Musical Art Club; the Women's Musical Club presented the opera, Tales of Hoffmann; the Music Teachers' Association had Dean Collingwood as speaker, the Act for Registration, soon to be presented to parliament was also read.

Parry's Blest Pair of Sirens was presented by Grace Church Choir (P. F. Copeland, conductor). Evelyn Eby was soloist in Mendelssohn's piano concerto.

The first in a series of programs devoted to the performance of Beethoven's sonatas was given at the Lyell Gustin piano studios, the pianists being Evelyn Eby, Neil Chotem, Mervin Snyder, Bruce Bennett, Edmund Assaly. L. G.

WHITE PLAINS, N. Y.—At a musicale given under the auspices of the Women's Guild of St. Patrick's Church at the Bedford home of Mr. and Mrs. Laurence S. Kennedy, an enjoyable program was presented by the Glee Club of the College of New Rochelle; Mrs. Joseph A. Ryan, soprano; Camillo Pagano, tenor; Louise Fox and Marcella Tyrell, pianists; Frank R. White, organist; Mary Conaty, harpist; Mr. White, Mr. Tyrell and Edna Horton, accompanists.

Marguerite Volavy, pianist, opened a series of lecture-recitals at the home of Mrs. R. W. Hebard with a program on Evolution of the Sonata.

Rachmaninoff played to a sold-out house on the Olney Series.

Mrs. Leroy Frantz of New Rochelle entertained members of the Metropolitan Opera Guild at her home. Nicholas Massue, tenor, gave the musical program.

Madeline Filardi, soprano; Frank Eraclito, pianist, and Camillo Pagano, tenor, were heard at the annual entertainment of the Italian Women's Club, White Plains Chapter.

Gerald Tracy was heard in an excellent piano recital at the Contemporary Club.

Jose Iturbi conducted the Rochester Philharmonic Orchestra in an excellent concert at the County Center, the third event of the Olney series on December 10. Stephan Hero was the fine soloist, playing the Mendelssohn concerto.

The White Plains Symphony Orchestra (Louis Greene, conductor), gave a concert at the Eastview Auditorium on December 15. Margherita Ascolese was the effective assisting artist.

Christmas music included the annual carol program at the County Center, a concert by the White Plains Choral Society and oratorio services at the various churches. E. H.

ENDS EUROPEAN VISIT

CHESTER BARRIS,
pianist, has returned to New York from a European tour which included recitals in London, Stockholm, Copenhagen and The Hague. Mr. Barris has resumed teaching at his studio in Bronxville, N. Y.

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Amsterdam Anniversary

(*Continued from page 7*)

certo Gregoriano and again Amsterdam conceded her outstanding talent. At the same concert, Ruth Horna, Dutch singer of unusual ability, delivered an aria from Verdi's Otello and was well received. Louis van Tulder, Holland's oratorio tenor (incidentally, he has done much for the advancement of music in this country), celebrated his twenty-fifth anniversary as a singer. In addition, we also had a memorial concert in honor of Vondel, Holland's eminent poet. Mengelberg conducted, the program consisting of works by Zweers, Diepenbrock and Rudi Mengelberg, all inspired by Vondel.

ON THE LYRIC STAGE

Pelléas et Mélisande by Debussy was was given by Dutch singers and conducted by Monteux. The singers did what they could—and it was satisfactory. Other operatic events were provided by the Italian Opera, with the usual repertoire, Sara Scuderi, soprano, Attilia Archi, coloratura, and Antenore Reali, baritone, being the leading singers. The ballet group of Yvonne Georgi, conducted by Edmondo de Vecchi, also pleased greatly. The Monte Carlo Ballet, directed by René Blum, held a series in the Circus Carré, and while the success was fair for the modern ballets presented, enthusiam of the audience was not what it might have been for such a fine artistic demonstration.

RECITAL ROSTER

Shining among the many recitalists heard here lately, were a number of foreigners. Toscha Seidel's concert caused a real sensation. The New Hungarian Quartet came here for the first time and quite conquered our public. Rose Bampton, than whom not many singers have ever enjoyed more popularity in Holland, gave two Amsterdam concerts before halls that were packed to capacity. Coenraad V. Bos played the smooth accompaniments.

Columbus Applauds Salzburg Opera Guild and Cleveland Orchestra

COLUMBUS, OHIO.—Outstanding musical events of December were Memorial Hall appearances of the Salzburg Opera Guild and of the Cleveland Orchestra. The Salzburg Guild charmed a capacity audience with a captivating performance of Mozart's Così fan tutte. Localites were especially impressed by the expert staging of the work, which overcame handsomely the many handicaps Memorial Hall presents for theatrical performances of every kind.

Carlos Chavez made his first appearance here with the Cleveland Orchestra, scoring a great personal success. His program included the Beethoven Leonore Overture (No. 3), his own transcription of a Buxtehude Chaconne, the Haydn B flat symphony, Debussy's Iberia and his own H. P. Suite.

Excellent performances of Messiah were given by the music department of Ohio State University, under the direction of Dr. Royal D. Hughes, and by the Broad Street Presbyterian Church Choir under Herbert Hoffmann. Soloists for the university performance were Rachel Way Sherman, Claris Christopherson, Louis Diercks, Kenneth Newland and Dale Gilliland. Those for the Broad Street Presbyterian Church performance were Florence Taylor, Helen Holscher, Aaron Durnell and Nelson Starr.

A representative audience which filled the auditorium and stage greeted Rosa Ponselle on a recent occasion, when she came to Memorial Hall, under the auspices of Capital University, to give the recital previously postponed because of illness. In excellent voice, the soprano sang a well arranged and nicely varied program of arias and songs which were received with acclaim. On a recent date Rudolf Serkin was presented in recital by the Women's Music Club. He played superbly a program that included the Beethoven Waldstein sonata, the Brahms variations and fugue on a theme of Handel, and etudes by Debussy, Chopin and Liszt. Sigmund Spaeth was heard in a lecture recital here recently under the sponsorship of the Columbus Music Teachers' Association. Alexander McCurdy was another visitor to this city playing a dedication recital on the new organ of Broad Street Presbyterian Church to fine effect. Other recent events here included concerts by the Oberlin Wind Ensemble and by the active members of the Women's Music Club and Saturday Music Club. S. T. W.

London Recitals

(*Continued from page 7*)

There have been a number of enjoyable piano recitals of late, notably those of Nikita Magaloff, who for years has been popular as Szigeti's accompanist; Jean Danserau, who played Chopin's twenty-four preludes; Heinz and Robert Scholtz of the Mozarteum, Salzburg, giving Bach's Art of Fugue, on two pianos; and Dorothea Braus, a charming and promising newcomer; not to forget the return of Walter Rummel after an absence of nine years.

For popularity, Marian Anderson's second recital heads the list of the past fortnight's vocal concerts. This includes her compatriot Bruce Boyce, who gave a joint recital with the excellent American pianist, Georg von Harten; Margrit Franke, who has won high praise; Denya Delage, a new singer from Yorkshire, who gave a good account of herself; Betty van den Bosch, who as you may have guessed, comes from Holland; and several others. But, contrary to custom, this does not conclude our musical joys, for two days after Christmas the Vienna Choir Boys made their London debut.

Alfred Chigi in Solo Appearances

Alfred Chigi, baritone, appears January 16 as guest with the Verdi Choral Society of West New York, N. J.; 18, Woman's Club of Perth Amboy; 19, New Arts League at the Knickerbocker Hotel, New York; 21, Baltimore, Md., and 22, Washington, D. C., with the Columbia Opera Company; 24, with Elmo Russ in a concert of Russ' songs at the Arts Club, Washington, D. C., including compositions written for the singer.

Henriette Weber to Lead Musical Tour of Europe

Henriette Weber, former music critic, lecturer, author and publicist, is to conduct a music and art tour leaving New York on June 25 under the auspices of Marsh Tours. This includes visits to Italy, three days in Salzburg for the opening of the festival under Toscanini; three days in Munich; two days at Bayreuth for Parsifal and Tristan; two days in Nuremberg; and visists to Paris, the Chateau country, London and Edinburgh.

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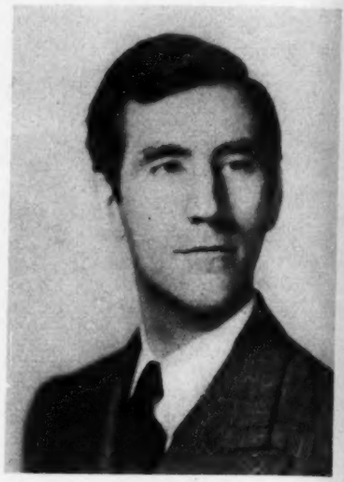

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CONSERVATORIES and SCHOOLS

Eastman School of Music

ROCHESTER, N. Y.—Dr. Howard Hanson conducted the Rochester Philharmonic Orchestra in five sessions in Kilboun Hall at the annual autumn Symposium of American Music which inaugurated the thirteenth season of the Eastman School of Music American Composers' Concerts.

Of the nineteen works played, eleven were given first performances. The symposium culminated with a program of seven numbers broadcast over NBC and a national network. Rufus Arcy was soloist in Homer Keller's serenade for clarinet and strings and Marjorie Truelove MacKown in William Grant Still's Summerland, both on this program.

Other composers represented during the symposium were Charles Vardell, Wesley LaViolette, Spencer Norton, Walter Jenkins, Walter Helfer, Paul Bockhelm, Lamar Stringfield, George Henry, Allan Sly, Russell Baum, Burnet Tuthill, Bernard Herrmann, William Parks Grant, Bernard Rogers and Robert McBride.

Mildred A. Randall has been added to the piano faculty at the Eastman School. She was graduated from the University of Rochester in 1933 and the year later awarded a degree by the Eastman School. In 1936-37 she taught in the Rochester public schools.

Illinois Wesleyan School of Music

BLOOMINGTON, ILL.—During his tour, Marcel Dupré gave an organ concert in Presser Hall before a capacity auditorium. Harold Bauer spent two days recently on the campus of Illinois Wesleyan University, visiting classes and consulting with students and faculty, and during the period gave a formal concert there.

C. T.

Institute of Musical Art

The second recital in the series of violin and piano sonatas by Beethoven was given at the Institute of Musical Art, New York, on December 11. Samuel Gardner is the violinist of the series. In the second recital he had the assistance of Lonny Epstein, pianist.

New England Conservatory of Music

BOSTON, MASS.—Charles Warren, a trustee, and Frederick S. Converse, dean of the New England Conservatory of Music, have been elected to the American Academy of Arts and Letters.

Mr. Converse, born in Newton, Mass., January 5, 1871, studied under John Knowles Paine, founder of the music department at Harvard. On being graduated from Harvard in 1893 with highest honors in music, he wrote a sonata for violin and piano. Later he studied with Carl Baermann, in piano, and George W. Chadwick in composition. Subsequently he went to Europe and in 1898 was graduated with honors in composition from the Royal School of Music in Munich. His D minor symphony received performances at this time. Returning to Boston, he was for a time a member of the music faculty at Havard and later joined the staff of the New England Conservatory.

Francis Findlay directed the Conservatory Chorus and Orchestra in a Christmas program on December 15, part of which was broadcast over the NBC blue network. Wallace Goodrich, director of the conservatory, conducted the purely orchestral numbers. Gladys Childs Miller, mezzo-soprano of the faculty, was soloist in Gade's Christmas Eve. The eighty-five members of the orchestra were joined by the chorus of one hundred and twenty-five vocalists.

During December, in addition to student recitals, an advanced students' program was presented in Jordan Hall, and Hildegarde James, soprano, and Edna Russell, violinist, offered recitals.

On December 20 eight students of Mr. Findlay's class of student conductors directed excerpts from Haydn and Beethoven symphonies. They were Gilda Landitti, Marie Riendeaux, Julia Hubbard, Miriam Palmer, Robert Strassburg, Barbara Bennett, John Demerjian and Josephine Coscia.

David Mannes Music School

Winslow Cheney, organist, Marie Powers, pianist, Judith Brown, soprano, a group from the Mannesingers, under the direction of Peter Wilhousky, participated with the String Players (Edgard Williams, director) in a program of Christmas music at the David Mannes Music School. Mildred Couper recently gave a demonstration of quarter-tone compositions for two pianos at the school.

Paul Stassévitch, of the artist faculty of the David Mannes Music School, New York, had Bernard Frank at the piano for his recital. David and Clara Mannes, on December 8, for the first time in fifteen years, presented a program of sonatas at the school. They played a Brahms sonata at the first meeting of the music workshop. Frank Sheridan, pianist, a member of the artist faculty, was soloist on December 12 with the New Friends of Music in Town Hall. He gives a recital there next month and on January 4 and 5 plays with the Indianapolis Symphony Orchestra. Arthur Danu, a former student, has been named to the piano faculty at Oberlin College.

Henry Hutchinson, of San Juan, Puerto Rico, who received his diploma in violin last spring, has been granted a postgraduate scholarship by the Puerto Rican government for further study. A pupil of Paul Stassévitch, he won a government scholarship. The new award is the first to be made.

Lawrence College

APPLETON, WIS.—James Melton's concert at Memorial Chapel included selections by Handel, Donaudy, Durante, Chaminade, and Franck, and two groups of American compositions. Other concerts for the Community Artist Series included Harold Bauer, December 3; Stephan Hero, January 10. The Lawrence A Capella Choir appears February 16 and Rose Bampton on March 24.

The Schola Cantorum of Lawrence College, under the direction of Dean Carl J. Waterman of the Conservatory of Music, presented Handel's Messiah on December 5.

The first of a series of student recitals was held recently, representing the studios of Carl J. Waterman and Gladys Ives Brainard. The vocalists appearing were Muriel Engelland, contralto, and Betty Jane Winans, soprano. Pianists included Jean Ridgeway, Mildred Server, Jane Heyer, Clarice Blatchley and Ruth Smith.

LaVahn Maesch, associate professor of organ and music history, who is on leave of absence for graduate study at Eastman School of Music, was presented in recital at Strong Auditorium, University of Rochester, on a recent date. Professor Maesch played the third of a series of organ recitals, which included concerts by Marcel Dupré, Harold Gleason, Robert Hufstader, Catherine Crozier and Palmer Christian.

W. W.

(Continued on page 46)

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Radio Highlights

Dialed by H. A. S.

A notable tribute was paid the late Maurice Ravel on January 2 when **Erno Rapee** and the Radio City Music Hall Orchestra, with several assisting artists, broadcast a special program.

Georges Barrere, Carlos Salzedo and **Horace Britt,** all prominently identified with Ravel compositions, participated. Announcer **Howard Claney** introduced **Pitts Sanborn** who paid a terse but comprehensive tribute to the work of the Basque composer.

The introduction and allegro for harp, the suite from Daphnis and Chloé, the *rigaudon* from Le Tombeau du Couperin, the *minuet* from sonatine and the familiar Bolero presented a cross-section of Ravel's instrumental works and some of his songs, by **Raymonde Delaunois** were also sung. **Mr. Rapee** conducted in impressive fashion, while the soloists gave thoroughly artistic and keenly sympathetic readings.

Another interesting development since the last report was **Morton Gould's** second swing sinfonietta, broadcast over WOR on January 3. Written with an eye on modern innovations but adhering to old forms, the work is the latest in a proposed series of swing sinfoniettas by this conductor-composer-pianist.

Georges Enesco, Roumanian composer, revealed at his press conference in New York that he is not unmindful of the importance of radio not only in disseminating music but in affecting the methods of composition.

Obliging the kiddies, 'tother evening, I listened to WOR's Lone Ranger. The musical accompaniment was by, of all persons, Richard Wagner. Upon what has The Ring fallen?

Cesare Sodero whose Ombre Russe was the first opera written for radio, returned to the wars on January 9 when Maestro **Rapee** and the Radio City Music Hall Orchestra broadcast his Village Festival, based on early memories, proving to be a work inherently Latin in texture. **Henrietta Schumann** was again the piano soloist, this time in a movement from Rachmaninoff's third concerto. The Shostakovitch first symphony rounded out the list. NBC did the etherizing.

On January 2 **Alexander Smallens'** Rising Musical Star offering over NBC included **Adele Marcus,** pianist, in the finale of the Liszt E flat concerto. **Miss Marcus** is a **Lhevinne** pupil.

WQXR this month is featuring music of Russia. **Eddy Brown,** director of music, and **Douglas A. MacKinnon,** commentator, have prepared a very attractive list.

Arpad Sandor, active accompanist and coach, appeared over this station on January 3 with **David McCloskey,** baritone. **Frederick Bristol,** pianist, played nineteenth and twentieth century works on January 9; **Ethel Elfenbein,** pupil of **Alexander Lipsky,** presented Scarlatti, Prokofieff, de Falla, Brahms, Debussy and Chopin numbers. **Victor Wittgenstein,** pianist, also appeared on that evening in a lecture-recital.

Arturo Toscanini, concerning whose first two programs **Leonard Liebling** has much to say in another column, selected Schumann's third symphony on January 8 for the NBC Orchestra.

The Philharmonic-Symphony Society broadcast on January 9 had **Maestro Enesco** as soloist as well as conductor. **Mishel Piastro,** concertmaster, took over the baton for the Bach concerto in A minor for violin and string orchestra and the Chausson Poème, in which the conductor was soloist.

Following his Don Giovanni appearance on January 1, **Ezio Pinza** the next evening was soloist with **Eugene Ormandy** on the CBS Ford Sunday Evening Hour.

Richard Crooks, also in the Metropolitan restoration, took an additional day before returning to the Voice of Firestone on NBC on January 3. **Margaret Speaks** had been substituting.

Lea Luboshutz was soloist in the Bruch concerto with the Indianapolis Symphony Orchestra **(Fabien Sevitzky,** conductor) over MBS on January 8.

Dr. Howard Hanson started his Milestones in American Music program over NBC on January 6 playing MacDowell's Indian Suite and the overture to Oedipus Tyrannus by John Knowles Paine. Parker and Loeffler works are planned next month.

Canadian Mosaics, sponsored by the Canadian Pacific Railway and illustrating the music of the many races in the Dominion, was launched over the Canadian Broadcasting System on January 2.

Eugene Conley in Two Radio Series

Eugene Conley, tenor, formerly of Boston, is regular soloist at Station WWJ, Detroit, Mich. He appears on Wednesday afternoons in On Wings of Song and Kottler Conducts, and on Sundays in Souvenirs. Mr. Conley sang recently for the Colony Town Club of Detroit.

CONSERVATORIES and SCHOOLS

(*Continued from page* 45)

Academy of Allied Arts

At the Academy of Allied Arts on December 13, Charlotte Lund acted as master of ceremonies for a program given by Nanette Guilford, former soprano of the Metropolitan Opera Company; Bogumil Sykora, cellist; Jacques Grunberg and Dorothy Wanderman, duo pianists; and Doris Humphrey, Charles Weidman, and Jose Limon, who danced Exhibition Piece. Paintings by Arnold Hoffman, Leon Sher-ker, Dorothy Kremborg and Hattie Grossman were on exhibition.

Jacques Grunberg and Dorothy Wanderman gave a two-piano recital at the school on December 18.

Mrs. J. Harris Shoemaker, of East Orange, N. J., was soloist at Restland Memorial Park, East Hanover, N. J. on December 12. The former Modeska Klinetab, of Berwick, Pa., she is an artist student of Leo Nadon, executive director and teacher of singing of the academy.

Alice Shriver, mezzo-soprano, was guest artist at the Young Peoples Conference held in the First Congregational Church, Tarryville, Conn., on December 4. Miss Shriver is studying voice at the Academy of Allied Arts with Leo Nadon, executive director.

Academy of Vocal Arts

Charles Wakefield Cadman, following his appearance with the New York Philharmonic Orchestra, in his Dark Dances of the Mardi-Gras, visited the Academy of Vocal Arts in Philadelphia. He was greeted by Mrs. Clarence A. Warden, president; Dr. Edgar Milton Cooke, dean; H. Maurice Jacquet, musical director; and Victor Andoga, stage director.

Mrs. Warden discussed proposed auditions, in California, which Dr. Cadman will sponsor, for three scholarships at the academy, in soprano, mezzo-soprano and basso. Scholarships have been granted Emily Mickunas, coloratura soprano, of Philadelphia and Robert W. Davis, tenor, of Jenkintown, Pa.

CHORAL MAESTRO

MAX HELFMAN
conducted the Freiheit Gesang Farein at the Federal Music Theater, New York, on December 29..

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OBITUARY

Dan Beddoe

Dan Beddoe, seventy-four, veteran oratorio tenor, died on December 26 in his New York home. Born in Wales, he came to the United States as a young man shortly after winning the gold medal and first award in the tenor solo class at the Royal Welsh National Eisteddfod. He went to Cleveland for study and also as a church soloist and then to New York for additional coaching before returning to London. In England he appeared at the principal music festivals, also singing in Ireland and his native Wales. Later he taught voice in New York and held church positions. He was also identified with Columbia University. He created the title role in Richard Strauss' Taillefer with the New York Oratorio Society in 1905. He retired in 1935.

Mr. Beddoe sang in thirteen festivals in Cincinnati and with orchestras there. He also had been a member of the faculty of the Cincinnati Conservatory of Music.

Muriel Foster

LONDON.—Muriel Foster, mezzo-soprano, who appeared in music festivals on two continents, died on December 23 at the age of sixty. An oratorio specialist, she participated in the premiere of Elgar's Dream of Gerontius and in festivals in Great Britain, Germany and the United States. She was married in 1900 to L. Goetz, and retired from the concert field in 1919. K. W.

Ivor Gurney

LONDON.—Ivor Gurney, musician and poet, and a veteran of the World War, died here on December 27 at the age of forty-seven. A native of Gloucester, he studied music with A. H. Brewer and at the Royal College. He had written more than 200 songs before 1911, which have not yet been published, although many of his other works have been heard. Among these are the orchestral rhapsody, Gloucestershire, and the song cycle, A Shropshire Lad. K. W.

Emilio Colombo

LONDON.—Emilio Colombo, who was court violinist to Czar Nicholas II of Russia, died here recently at the age of sixty-three. Born in Magenta, Italy, he played with his father's orchestra while still a lad and, on a tour of Russia, attracted the attention of Tschaikowsky. At the Royal Conservatory of Liege he won the gold medal in violin playing and this led to his appointment by the Czar. During the Revolution he played his way across Russia to Tokyo, where he played for the Japanese royal family. He reached London in 1920 and had played before King George V and later the Italian Court. S. W.

Vega Matus

MANAGUA, NICARAGUA. — Vega Matus, prominent Nicaraguan composer, died on December 1 at the age of sixty-five. Both popular and classical compositions engaged his interest, and much of his work was recorded by phonograph companies. National mourning was declared by President Anastasio Somoza, and military honors of a brigadier-general were accorded at the funeral. W. C.

Jacob Bloom

MEMPHIS, TENN.—Jacob Bloom, head of the violin department at the Cincinnati Conservatory of Music for twenty years, died here on December 21 at the age of ninety-four years. A string quartet which he organized is credited with having introduced Brahms' chamber music to that city. Upon moving here he organized and directed the Memphis Symphony Orchestra. Among his former students are Ernest La Prade and Max Bendix. Mr. Bloom, who had been a member of the Theodore Thomas Orchestra, was a subscriber to the first issue of the Musical Courier edited by Mark Blumenberg. He is survived by his widow, Lily Bloom. B. L.

Dr. George E. Stubbs

Dr. George Edward Stubbs, eighty years old, dean of the choirmasters of Trinity Parish, New York, died on December 26. For forty-five years he had been organist and choirmaster of St. Agnes' Chapel.

Writer, author and composer, he received the doctorate of music degree from the University of the South, Sewanee, Tenn. He leaves his widow, a daughter, Violet, and a son, Eric.

Wallace A. Sabin

SAN FRANCISCO.—Wallace Arthur Sabin, one of the best known musicians of the San Francisco Bay Region, died in Berkeley on December 9. Mr. Sabin was born in Northhamptonshire, England, in 1868. He was an alumnus of Oxford University and studied organ in London. A resident of California since 1900, he had been organist of many Bay Region churches, and was in charge of the music at Temple Emanu-El and the First Church of Christ, Scientist, at the time of his death. He was also official organist for the Panama-Pacific International Exposition, held in San Francisco in 1915. A. F.

William L. Calhoun

William Lawrence Calhoun, who taught music in Missouri before coming to New York, died in the latter city on December 31 at the age of seventy-five. Among the many pupils he taught was Oscar Wagner, dean of the Juilliard School of Music. Born in Pennsylvania, he was a relative of John C. Calhoun. He was graduated from Parsons College in 1887. Mr. Calhoun opened the Calhoun School of Music in New York in 1922. His widow and a brother survive.

Alice E. Bivins

Alice E. Bivins, assistant professor of Music Education at Teachers College, Columbia University, died on December 20. She was forty-nine years old. Born in Milwaukee, she was graduated from Wisconsin State Teachers College and Teachers College, Columbia. After several years in public school systems, at Michigan State Normal College and the State College for Women at Greensboro, N. C., she joined the Teachers College faculty. She was a soprano and a pianist. Her mother and a sister survive.

Marie Damrosch Wiechmann

Marie Damrosch Wiechmann, sister of Dr. Walter and the late Dr. Frank Damrosch, died December 28 in New York at the age of seventy-three. She was the widow of Dr. Ferdinand Wiechmann, chemical engineer, and eldest daughter of the late Leopold Damrosch. Mrs. Wiechmann founded and for many years was president of the Thursday Morning Music Club and also organizer of the Music Lovers Club, an auxiliary of the New York Symphony Society. She was a member of the New York Poetry Forum and contributed poems to its programs. A daughter and a son survive.

Charles Joseph Magrath

LONDON.—Charles Joseph Magrath, operatic basso, died here, at the age of seventy-two. His fame dated from his creation, at the old Opéra-Comique in 1896, of the role of Father O'Flynn in Stanford's opera Shamus O'Brien. From 1900 to 1910 he was principal bass in the Moody-Manners Company. Subsequently sang in the Quinlan and Beecham troupes, and, after the war, toured America and Canada in The Beggar's Opera. P. R.

Anton Strohmayer

VIENNA.—Anton Strohmayer, sole survivor of the Wiener Schrammel Quartet, died on December 22. Joining the quartet in 1862, he organized his own quartet thirty years later and appeared with it at the Chicago World's Fair in 1892. He was ninety years old. C. J.

Mrs. Grace V. Norden

PHILADELPHIA.—Mrs. Grace V. Norden, wife of N. Lindsay Norden, organist and choral conductor, died here recently. Her husband and two children survive. D. L.

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STUDIO NOTES

EDWIN HUGHES

Pupils of Edwin Hughes have resumed their class evenings. Participating in the first session were Ben Jones, Philip Heffner, Thelma Olson, Helen Wallace and Mildred Farley. The program included the Brahms sonata (op. 5), the Chopin sonata (op. 58), the Schumann sonata (op. 22) and shorter works of Chopin and Schumann.

After appearing in Columbus and Findlay, O., Washington, D. C., Greensboro, N. C., and at Columbia University, Philip Heffner gave his New York debut recital at the Barbizon recently.

Ben Jones played Chopin, Rachmaninoff and Prokofieff works at Columbia University on December 6 and will be heard at the MacDowell Club Auditorium. He is a Young Artist Contest winner.

Bi-weekly programs of professional and artist pupils are being broadcast over WNYC on Sunday afternoons. Mr. Heffner and Mr. Jones have already appeared.

DORNAY-CULP

Morton Bowe was the featured soloist at the second soiree intime at the Dornay-Culp studios, December 12, singing the Flower Song from Carmen, Lieder of Schumann, Strauss and Grieg, and English numbers. In the afternoon Mr. Bowe had sung the Carmen aria in the Metropolitan Opera auditions.

Dorothy Kirsten, Satenig Simarian and Gladys Lasher were heard in groups of arias and songs. Excerpts from Hänsel and Gretel were sung in costume by Suzanne Laval, Harriet Voloshin and Margaret McLaren. Grace Albert, radio artist, commented on the songs in foreign languages sung by the artists. Betsy Culp was the impeccable collaborator at the piano. There was a large, enthusiastic audience. G. N.

EDWIN ORLANDO SWAIN

Mary Ledgerwood, contralto, artist pupil of Edwin Orlando Swain, presented two groups of songs at a reception and musicale on a recent date at Mr. Swain's studio in New York. Her program embraced works of Respighi, Durante, Erich Wolff, Head, Horner, Watts and Sibelius. F. S.

KATE S. CHITTENDEN

Hida Davis, pianist, gave a recital at the Chittenden Studio, New York, on December 1. Her interpretation of the second partita of Bach and a series of contrasting studies of Moszkowski interested an appreciative audience. Shorter works of Liszt, Debussy and Chopin concluded her program. F. W. R.

EDGAR SCHOFIELD

Elizabeth Jensen, contralto, was soloist with the Mozart Club, Winston-Salem, N. C., in the December 5 presentation of Handel's Messiah. Raymond Ovington, baritone, on December 9 offered songs for the Poets' Congress of the States Society in the Hotel Pennsylvania, New York, and on December 28 gave a recital for the Florida Club in New York. Jane Morgan, soprano, sang the title role in Princess Ida on December 13 and 14 when it was staged by the Village Light Opera Company in New York. All are artist pupils of Edgar Schofield.

MARION LONDON MILHOLIN

Marion London Milholin presented a group from both her New York and Westchester studios in a recital at Sloane House in New York in November. A recital at the White Plains studio on a recent date brought out a number of good voices in an interesting program. The Opera Club rehearsals, in preparation for opera productions in Westchester this season, are progressing nicely.

Katherine Reedy, contralto, sang for the White Plains Lions' Club in November. Church soloists under Miss Milholin's tutelage are: Marcella Hoffman, First Presbyterian Church, Tarrytown; Peggy Little, First Presbyterian Church, Irvington; Purdy Ungemack, St. John's Episcopal Church, Larchmont.

FLORENCE WESSELL

Students from various sections of the country as well as abroad are engaging the activities of Florence Wessell at her New York studio. Among them is Jean Bellows, daughter of the etcher, who has been appearing on Broadway. Miss Bellows is coaching in opera and preparing also for concert engagements. Corinne Smith, coloratura, is another active student. Mary Apple, of Washington, D. C., contralto, and Marie Bothwell, soprano, from Canada, are among Mrs. Wessell's more mature students.

ESTELLE LIEBLING

Among the artist pupils of Estelle Liebling, Grace Panvini, coloratura soprano, and Conrad Mayo, baritone, are on a concert tour of nine weeks, which has taken them through the Middle Western States. Rosemarie Brancato, coloratura soprano, has been on a concert tour. This was interrupted so she might sing Rosina in the Barber of Seville in November with the Chicago City Opera Company. While in California she appeared on the Death Valley Days radio program in November and subsequently was heard on the Jean Hersholt program, broadcast from coast to coast. She sang for the Artistic Productions at the Hotel Ambassador, New York, on December 16. Carol Crane, June Forest, Kathryn Lewis, Dorothy Miller, Rosario Orellana, and Susan Sage and Earl Ashcroft, Burt Crandall, Brooks Dunbar and Frank Elliott, made appearances on the General Motors Hour over Station WJZ many Sunday evenings. Myra Manning, soprano, sang Lola in Cavalleria Rusticana at the Hippodrome, New York, and Stephano Ballarini, baritone, has been singing various leading baritone roles. Mr. Ballarini was engaged to sing at the Artistic Productions at the Hotel Ambassador.

Margaret Bannerman and Dana Doran have been appearing in the new Schubert show, The Three Waltzes, which opened in New York recently. Ralph Blane has a role in Ed Wynn's new show, Hooray for What? Sue Read has appeared on various radio hours during the last few weeks among which are Wonder Bread, Radio Guild, Diamond Salt and Super Suds. William Martin, tenor, sang in La Juive on December 4 and in Rosenkavalier on December 6 with the Chicago City Opera.

HELEN CHASE

Margaret Speaks, concert and radio soprano, who has had all of her New York vocal training under Helen Chase, has returned from a Southern tour. She was the featured soloist on the Firestone Hour over WEAF recently.

Walter Bartholomew, tenor, and William Turner, baritone, are on tour with Lester Cole's Midshipmen. Other engagements included appearances on the General Motors broadcast from Cleveland. Annie Lee Bynum, soprano, is a member of the light opera company appearing in Hershey, Pa., Hartford, Conn., and other near-by cities. Kathryn Tenney, soprano, has been singing with orchestra over WHN every Sunday and Wednesday evening. Madeline C. Lindow was featured in the solos on the Xmas program during late December and again this month for the MacDowell Music Club of Roselle, N. J. She was also heard there on December 6.

Frances Newsom, soprano, was heard on the Gus Haenshen Song Shop Hour over WABC recently and again sang solos on December 3. Her radio appearances also include solos on the Alka Seltzer Hour and Comedy Stars of Broadway, under the direction of Frank Crumit and Victor Arden. In addition to engagements on the Coca Cola and the Song Shop Hours, she is heard daily (except Saturday and Sunday) on the Coca Cola recorded program—Refreshment Time with Singin' Sam over WHN. Miss Newsom is to give a concert at the Sarah Lawrence College, Bronxville, N. Y. All these singers are under the vocal guidance of Helen Chase.

BERTA GERSTER-GARDINI

The Gerster-Gardini Voice Forum gave an All-Wagner program in the studio and had as its guest of honor and speaker, Robert Wagner, president of the New York Wagner Society.

Verna Carega sang a group of songs written by Wagner in Paris in his early youth and seldom heard. She was heard again the following week in the Stillman-Kelley program given by the Forum, at which Dr. and Mrs. Kelley were honor guests. They played themes from the various works of Dr. Kelley.

The program on December 4 was the second in the Forum Series this season to be given in costume. Gudrun Ekeland, soprano, gave Norwegian and Swedish songs in the costumes of those countries, and Mme. Gerster-Gardini spoke on the Shorthand of Phrasing.

December 11 offered a French program, the artists being Tonia Tarsanen, sporano, and Roland Fiore, baritone.

LEON CARSON

Among artist-pupils of Leon Carson, Virginia Walker, contralto, is being heard every Sunday morning over NBC with the Lee Jones Madrigal Singers. Inez Thetge Church for the twelfth consecutive season is soprano soloist at the Eastside Presbyterian Church in Paterson, N. J. Frieda Volkert, soprano, was heard in a recital of arias and songs on December 11 at the Hotel Astor, New York. Miss Volkert recently made her operatic debut in New York as Santuzza in Cavalleria Rusticana and has been engaged to sing the role of Nedda in Pagliacci with the Municipal Opera Company of New York at Yonkers, N. Y., this month. Dr. Paul E. Booth has started his twelfth season as tenor soloist at Our Lady Help of Christians Church in Orange, N. J. Agnes Latimer was heard as contralto soloist during the Christmas season at the First Presbyterian Church, Summit, N. J. Elmer Neft is baritone soloist at the Central Reformed Church of Paterson, N. J. Henry Baird, baritone, recently heard in the title role of Don Giovanni in a radio version of this opera over station WQXR, has offered recital programs from that station.

ADELAIDE GESCHEIDT

Eleanor Harris, dramatic soprano, was soloist for the Newton Center Woman's Society, the New England Women's Club at a Hotel Kenmore, Newton (Mass.) program and for Prudence Wright Chapter, D.A.R., at Pepperell, Mass. She also sang in Lexington, Mass., and gave a broadcast series over station WORL. Mary Williamson, contralto, recently sang in the Hotel Plaza, New York. Previously she was soloist at the Dutch Reformed Church, Brooklyn, N. Y., and the Community Club of St. Bartholomew's Church, New York. Alice Burch, dramatic soprano, on tour with The Silvertones, appeared in The Chocolate Soldier in Hershey, Pa., and at Hartford, Conn.

Mary Burnett, soprano, appeared for the Bayside Woman's Club, Bayside, L. I., and the Smith College Club of Long Island as well as the Junior Federation of Women's Clubs, Flushing, L. I., and Junior Woman's Club, Great Neck, L. I. Beatrice Donley, contralto, was soloist at Grace Church, Plainfield, N. J., and appeared there also in Judas Maccabaeus and Messiah. She sang in excerpts of the latter in All Saints Church, Great Neck, L. I., on Christmas Eve. All are artist pupils of Adelaide Gesheidt.

MARCELLA GEON

Two "conversational concerts" were given recently by Marcella Geon. With Eleanor Stewart, soprano, she appeared at the Community House in Haworth, N. J., for the Women's Club and also before the Senior High School Group at Riverside Church, New York. Miss Geon's students in both voice and piano presented a program in her studio in New York.

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SPECIAL CONCERT FOR "ANDY,"
Albert Spalding's canine pal sits enthralled as the American violinist practises. With Mrs. Spalding, the violinist is now making a six-weeks' European tour during which he appears with major orchestras on the continent. He returns to New York, on February 8. (Photo by Cosmo-Sileo Company.)

(ABOVE)
ESTELLE LIEBLING'S ANNUAL CHRISTMAS PARTY
for her pupils, artists and associates. Miss Liebling is at the right of the photograph, wearing orchids. (Photo by Caputo.)

DON GIOVANNI RESUMES VILLAINIES.
Three scenes taken during the performance of Mozart's work at the Metropolitan Opera House on New Year's Day. At left, the festivities in the Don's palace, Act II. Right, the Don (Ezio Pinza) and Marita Farell (Zerlina) sing La ci darem la mano. Below, quartet from Act I, including (left to right), Gina Cigna (Donna Elvira), Dusolina Giannini (Donna Anna), Richard Crooks (Don Ottavio) and Mr. Pinza. (Musical Courier Staff Photos.)

GERTRUD WETTERGREN,
Metropolitan Opera contralto, has been painted, wearing a red dress with an ermine wrap, by Bryn Strandenes. He is shown completing the portrait. (Musical Courier Staff Photo.)

VLADIMIR GOLSCHMANN,
conductor of the St. Louis Symphony Orchestra, at a morning rehearsal.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
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Photo by Toppo, N. Y.

DUSOLINA GIANNINI

Soprano, Sang the Role of Donna Anna in the Restoration of Don Giovanni at the Metropolitan Opera on January 1